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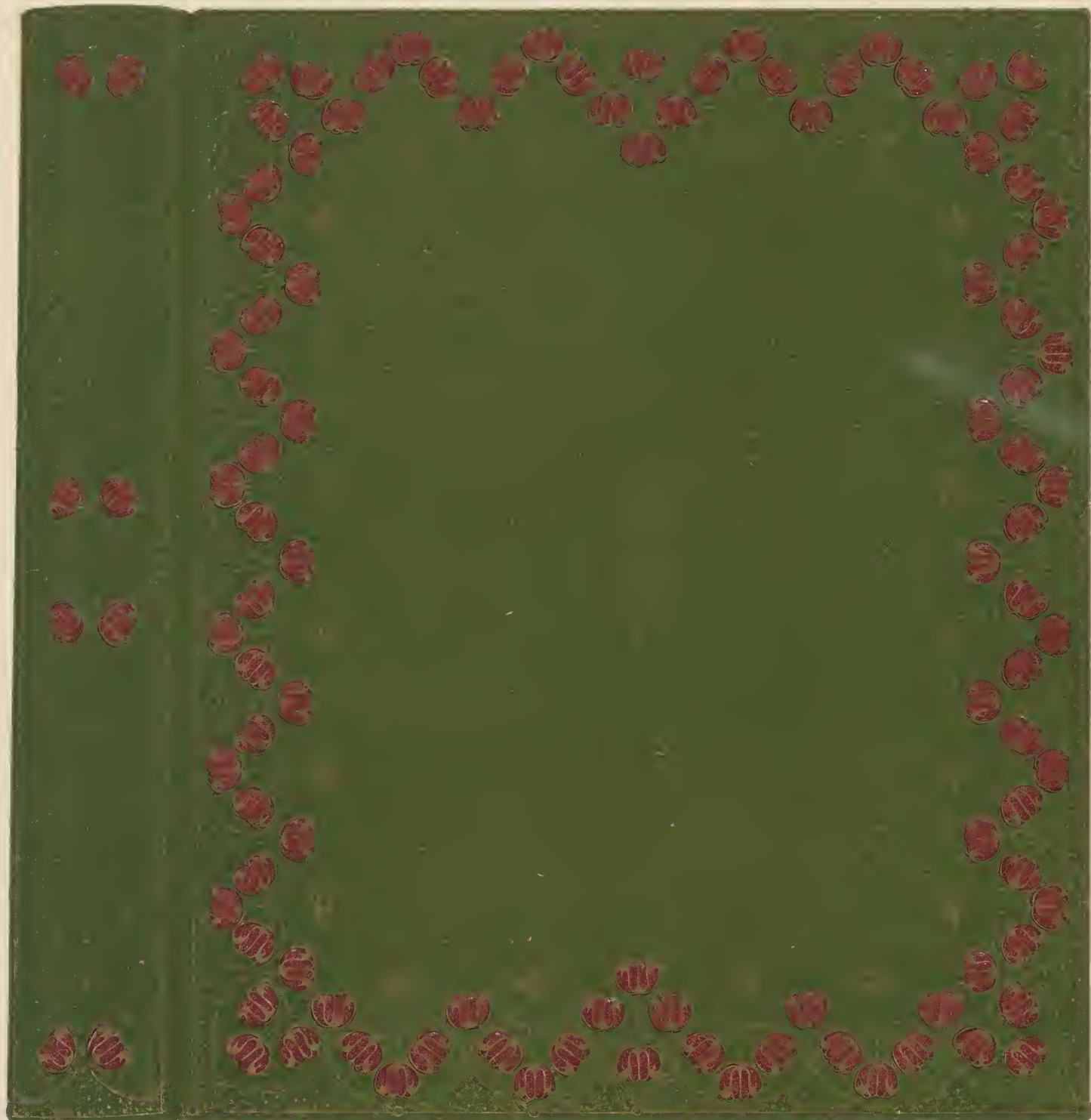


THE BINDINGS OF TO-MORROW

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THE  
Bindings of To-morrow

A RECORD OF THE WORK OF THE GUILD  
OF WOMEN-BINDERS AND OF THE  
HAMPSTEAD BINDERY

*WITH A CRITICAL INTRODUCTION BY*  
G. ELLIOT ANSTRUTHER

LONDON  
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DEDICATED  
BY SPECIAL PERMISSION  
TO HER ROYAL HIGHNESS  
THE PRINCESS OF WALES

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# INTRODUCTION

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IN an age largely given over to utilitarianism it is gratifying to find purposes and persons at variance with the conditions around them, and in no field is the discovery more productive of satisfaction than in that of industry. Terms which have their significance in the business world, such as Competition, Output, and the like stand in the aggregate for a condition of things which has practically killed the nobler qualities that belonged to the industries of bygone centuries, creating in their stead a system of work and wages which has usually no outlook beyond the prospect of individual gain. The introduction of machinery has nearly lost to us the self-reliant, consciously-proud figure of the English craftsman; the old Trade Guilds, with their dignified constitutions and worthy aims, had little in common with their corporate successors of to-day, and the stress of competition has driven thousands of women and girls into the already overcrowded ranks of suppliant labour. While it is impossible, save in almost imperceptible degrees, to alter the present-day aspect of affairs, it has been found practicable to exercise thought and skill in certain channels of restoration, and it is one such channel which forms the subject of these remarks. I am going to speak of

a work which has greatly dared and has lived to rejoice in its daring ; of a work which sought the attainment of a twofold object : the organization of bookbinding as a remunerative employment for women, and the elevation of the handicraft itself to a proud association with art and beauty. Begun inauspiciously, in the face of discouraging criticism that was at times hardly to be distinguished from hostility, the work went steadily on, realizing its purpose by a consistent loyalty to its own ideal. In the result, criticism has become praise, and even the scoffers of a few years back are constrained to devotion. A new force has established itself in an important branch of industry, and the Guild of Women-Binders is doing for the craft of bookbinding what the Kelmscott Press accomplished for modern printing. So few are the years dividing us from William Morris and his work that we recall his prospectuses, his productions and his triumphs, among the memories of yesterday ; yet even now the Kelmscott books find an honoured place in the show-cases of the British Museum. Is it too fond a thought which opens up a similar prospect for some of these bookbindings, supposing the Guild were to end its existence to-morrow ?

Of bookbinding as merely an industry, occupying the hands rather than the minds of its workers, I shall have something to say when that aspect of consideration takes its place in the following pages ; but the acknowledged laws which govern the essentials of the craft—laws of strength, and durability, and fitness—form only a part of the matter which the present volume seeks to present, and that, relatively, a small one. With far more dignity and grandeur than the artisan the figure of the artist looms ; and what is here intended is to set forth the results of wedded industry and art, handwork ordered and controlled by mindwork, material strength supporting beauty of design and execution, the combination of labour and love in the production

of book-covers. A first glance through the plates in this volume, all of them illustrative of accomplished work, will convey a pleasurable sense of harmonious colouring and beauty of form. On closer examination they will be found abounding in richness of detail, in painstaking excellence of workmanship; the designs for the most part formed in what seems an almost infinite variety of graceful interlinear patterns. Still further scrutiny, taking the binding in relation to the character of the book that it enshrines, will bring out what is perhaps the most attractive quality of many of these bindings—a subtle harmony between the body and soul of the volume, which alone places the work far beyond the domain of even the most exalted artisanship.

The production of binding of this character obviously requires from its workers certain conditions of thought, a degree of application and a sympathetic and educated temperament, which are no part of the stock-in-trade of the ordinary binder of books. These books are removed from his work almost in the same degree as the lovingly-wrought mediæval missal is removed from the output of a modern printing-press. The keynote to all that has made these volumes realities, things of utility and beauty, has been love of the work for the work's own sake. A small band set about the accomplishment of a high ideal. Perfection they believe to rest still on a further point in the road along which their aspirations travel; but here, by the wayside, they show us the fruits of a few years' labour. What remains to consider lies with the character and qualifications of the workers, the value of what has already been done, and the possibilities which the future may have in store.

The Guild of Women-Binders, as the title of an institution, is by this time so well known that I need not pause long to emphasise its

existence. A few years—extraordinarily few, if we bear in mind the antiquity required of many established reputations—have sufficed to set the seal of educated approval on the work. His Majesty the King has expressed his interest in, and admiration for, the work of the Women-Binders by the eminently practical method of purchasing a selection of their volumes. Other members of the Royal Family have similarly honoured the Guild; the frontispiece to this book reproduces a binding prepared expressly for the use of the Princess of Wales. Distinguished public bodies, and men noted for their interest in the fine arts, have entrusted to the Guild work of a valuable and important character. The sum of approval has already become a large one, in America no less than in Great Britain, and this approval has been earned by the influence of good work, and by that alone. The Guild has shown that the craft of bookbinding offers a remunerative field for women's labour; that women can, and do, bind books extremely well; and that, under proper instruction, the artistic side of their work is likely to surpass that of men-binders as a whole. The Guild would hardly claim to have initiated the practice of bookbinding as an industry with individual women; on the contrary, its existence grew out of the contemplation of such examples of women's work. What it has done, however, has been to crystallize and focus existent talents and ability, to face the question of bookbinding as a profession for women vigorously and practically, and to set a standard of merit which must constitute the minimum of attainment by its members. All this has been based upon considerations largely ethical, taking shape and form in the brain of one man, and leading on, step by step, to the Guild of Women-Binders as the book-loving world now knows it.

What were these considerations? They were such as stood at the root of every really noble handicraft in the days before "labour-



saving" destroyed the principle of "labour-loving." They carry us back beyond the whirr of mill-bands, the crash of meeting blades, the guillotine and the stitching-machine, and all the adjuncts of the factory—back to the days when one man's work grew under his hand to be a thing of excellent seeming, stamped with his individuality as a craftsman, reflecting all that was best of his power, uniting the various exercises and directions of his skill. It was felt that if the deftness of woman's hand, and the persevering industry of woman's temperament, were qualities likely to make for success in the work of bookbinding, there must be also an ideal, combining artistic ability with affection for the work as such, which would elevate the results of her labour above the storied piles of the factory's undertaking. That the field existed in which to attempt the working-out of this ideal was demonstrated by abundant evidence. The strides of modern printing, and the introduction of typography based upon the best artistic examples, had resulted in the production of many beautiful books; but there had been no adequate correspondence in the matter of bindings. Pages which in themselves were admirable examples of artistic printing were put into covers possessing hardly any good quality beyond material strength. Even in the small output of really artistic binding there was far too much reliance, at any rate in England, upon old designs as models for decorative treatment. It is surely not to disparage the beauty of such examples if originality in designing is urged as a higher ambition. Extraneous influence, when sought in a good model, produces a result which is pleasing and satisfactory, but only relatively so. The more complete enjoyment of these qualities is derived from work which adds the charm of originality to excellence of design and execution. This was the field and opportunity for the Women-Binders: they proceeded to their task with confidence, and we are here witnessing a portion of the result.

It might possibly be suggested that the commercial success which has hitherto attended the operations of the Guild has been influenced by sentiment, native gallantry taking the place of critical requirements when woman's was to be the labour and the reward. The suggestion might be made, but it would be made only to be refuted by an appeal to knowledge and common-sense. Sentiment has no such value in these days: it is almost invariably overshadowed in business affairs by the practical view of life. Unless I much misunderstand my fellows, few would go to the length of condoning inferior workmanship by women from motives of consideration for the sex. Nor have they need; nor have the women need to ask it. I have seen and handled most of the volumes illustrated in these pages, and it is no mere advertisement to say that they are excellent examples of bookbinding pure and simple, apart from their other and more important attractions. The Guild of Women-Binders has, indeed, insisted from the first that the essential qualification of a bookbinder is that she shall bind books, not that she shall merely decorate them. The primary value of the work consists in its utility and general fitness—in its being good work from the purely book-binding point of view. Train a man, or a woman, in all that pertains to designing, decorating, working and embellishing book-covers; and if the worker excels in these accomplishments at the expense of the technical requirements of the craft, he or she is no bookbinder. Lay a book upon a table, and open its pages where you will. If it is properly bound, obeying the first mechanical law of binding, the two sides of the volume will fall naturally and easily; there will be no stiffness, no resistance; at the same time, there will be no tumbling sense of weakness and insecurity. Close the cover and cast your eye along both sides; they will run in exactly parallel lines, one deviating from its neighbour by not a hair's-breadth of difference.

This partly constitutes mechanical excellence in binding, and this at least must be insisted upon from the makers of books before anything is asked in the way of superadded decoration.

Therefore we come to this point, that the woman-binder first of all makes herself thoroughly acquainted with the mechanics of her calling, and that after this she is in a position to bring to bear the results of her education, her artistic training, and her decorative skill upon the cover which she herself has put upon the book. The ideal we are considering, if pursued resolutely (which has not always been found possible), has small regard for dual workmanship. The view that the individual worker is to witness with pride the result as being her result excludes the division of one undertaking among two or more workers. The binder should be the designer; the same hand that stitches the sheets and makes the cover should trace its form of decoration and work the design upon the leather. The ethics of the subject demand no less than this, and the practical value, to the craftswoman herself, of an experience which combines the artisan and the artist, is too obvious to need demonstration. In addition, such combination stamps the impress of the worker upon the whole of the work, and produces variety of treatment in proportion as individual powers suggest fresh channels and give new rein to artistic fancy. The series of designs in this volume forms an ample justification of the Guild's principle and practice that whenever possible the worker shall do the entire piece of work. In this connection it is important to bear in mind also that the members of the Guild form a far wider circle than those of their number who work in the Bindery at Hampstead. In the North of England, and in different parts of Scotland, ladies support themselves in comfort by active work in connection with the Guild; and in these cases the conditions under which the work is performed require an individual knowledge of the

whole routine of bookbinding. The Women-Binders, however, have never carried their self-reliance and independence to the unwise length of refusing co-operation with the sterner sex. Men, as well as women, are engaged at Hampstead, working according to the same laws and conditions, and carrying out by similar means the one ideal that is set before them. The men, however, distinguish their especial share of the work as being by the "Hampstead Bindery," and the plates in this volume numbered 40 to 50, inclusively, are examples of men's binding and designing.

It will thus be seen that the Guild of Women-Binders is essentially a business institution, extending women's work into a new and attractive field, with the avowed object of securing a highly satisfactory livelihood for its workers. But in the means taken to attain this object the Guild differs greatly from ordinary bookbinders; first of all by relying upon handwork instead of machinery, and next by weaving the affections of the worker into the work itself, and by stinting nothing of study or time in the achievement of the designs. Work of this kind cannot, and must not, be hurried. The bookbinder can no more speed the lines and inlays upon his cover than the painter can hasten successfully the picture upon his canvas. Time-saving is the dread enemy of modern handicrafts; and the Guild of Women-Binders recognises that extra weeks given now to a piece of binding may add even centuries to its life as a thing of beauty.

With the material character and method of these bindings I am less concerned than with their value as examples of decoration; at the same time I may indicate briefly the particular qualities which will make for permanence in the designs. Nearly all the plates in this book show us pieces of decorative work made up of gold and colours. The gold work, of course, has to be impressed directly upon

the leather, using a high quality of leaf to secure the most lasting result ; but the varying colours are never so impressed : they consist of scores or hundreds of separate inlays cut from leathers permanently dyed, and tooled as flowers, leaves, or geometrical patterns. The effect of this treatment will be that whereas merely stamped designs, however beautiful in themselves, must inevitably fade and yield to the ravages of time, these bindings will, if anything, improve with age, when a mellow tone takes the place of their new grandeur and every line of their patterns is imperishably retained. One of the reproductions (14) is of a piece of decoration upon undressed leather, a mediæval treatment which produces a very beautiful effect like ivory. In this work also the method adopted differs from that which satisfies some workers in this field. Many designs in undressed leather are worked from the back, the depressions being afterwards filled in with a composition in order to preserve the raised character of the outside design. This treatment, however, is unsatisfactory, the imposition of any heavy weight upon the volume being almost sure to flatten and otherwise injure the surface. In the example before us the design has been worked from the front by a method of depression which leaves the entire pattern in bold relief. As a result, the thickness of the actual leather is always equal to its highest point, so that the surface is secure and resistive.

If we now leave the discussion of bindings *qua* bindings, and come to that side of the matter which is concerned with the decorative treatment of the volumes, what a field of delightful prospect and speculation is before us ! Here are some fifty examples of quite modern bookbinding, exhibiting as many designs wrought in beautiful workmanship, and representing, in selection, the work of one body comparatively newly-born. The character of the repro-

ductions, upon which Mr. Griggs is to be congratulated, is such that an excellent idea can be formed of the appearance of the volumes themselves ; so far, that is, as mechanical processes can reproduce the rich effect of the decorated leather. Although exceedingly handsome the plates cannot quite indicate the tone of the originals, which, moreover, lose in many cases by the necessary processes of reduction. For example, the rich design upon Plate 50, while an admirable reproduction of the colours and pattern, has not the gorgeous effect of the binding itself, which enshrines an imperial quarto. Contemplation of these bindings should stimulate hopefulness in minds which perhaps are inclined to see decay in all branches of industry and a loss of skill and inventive force. They form a striking example, in a different field, of the truth of Mr. Ruskin's dictum, which insisted upon the power of the modern mind, rightly used, to equal and to surpass the work of other days. Analysing these fifty examples solely as pieces of decorative art ; looking at them apart from the material handicraft to which they are accessory, there is much that is worthy of unstinted praise ; and this for reasons which seem to exhibit themselves in the following considerations.

The purpose of all decorative art being to afford pleasure through the sense of sight, one of the first requirements in an embellished bookbinding is that it shall be satisfactory to eyes which belong to artistically-trained minds. Or at least, lest too high a standard be insisted upon generally, there must be harmony enough in the design and colour to prevent its condemnation as manifestly garish and vulgar. A lavish colour-treatment, elaborately gold-tooled, and wrought "regardless of expense"—and regardless at the same time of artistic suitability—is a sin of hideous multiplication upon the shelves of our libraries. Respect for harmony and dignity, so that the book

is a pleasure to the eye as well as a source of enjoyment to the mind, ranks as the first essential of a decorated book-cover.

Next in order, although perhaps not in importance, may be set down fulness of material treatment. A book is—or ought to be—a thing of utility; an inviting, companionable, useful piece of property, to be handled and surveyed with pleasure, and searched again and again for the good things within it. It is not—or ought not to be—an ornamental adjunct to a table, or a mere piece of frontage for a closely-packed shelf, decorated only as the upper side, or the back, is intended to be surveyed. The veneered cabinet is no greater hypocrite than the volume which is only decorative when *in situ*. For this reason it is necessary that a binding which accords with proper requirements will be fully treated, both sides being regarded as of equal value and importance, and the *doublures* also coming in for suitable recognition in the decorative scheme.

Thirdly, a binding should possess a character of its own, the individual volume or set being distinguished by special treatment from all its fellows. This, of course, is desirable rather than essential; but it is as well to consider the higher points of desirability, in order to judge how far they are met by the examples in this volume. Individuality in a book, so that it has its measure of uniqueness and is not quite like any other in the world, gives it at once the value belonging to exclusiveness. It enables the book to rank, at any rate in external appearance, as a particular example of beauty and workmanship, instead of being only a copy of an example.

Lastly—and here a code of artistic ethics comes into operation—the design upon a book-cover, in order to qualify as a really efficient application of an idea, should be in correspondence with the nature of the book itself. That is to say, that so far as symbolism can be made suggestive, it ought to be possible even to classify the general character

of a volume from a study of the design upon it. A spiritual book, for example (the adjective is here applied specifically) should reflect its contents in its cover ; not obviously, by too well-worn symbols, but more subtly, by harmonious treatment. Here is the value of the educated woman-binder, who will know at any rate the general principles upon which the book and the cover are to agree, and will make her design accordingly. If the practical side could be so far subordinated to the ethical, a draconian law might insist that the binder should first of all read and understand the book ! Seriously, however, it will be found that the Women-Binders are by education and sympathy—by training and literary appreciation, able to give, as they do give, much study to the work of harmonising in this way. The results, naturally, are not uniform in the measure of their success ; but at least it can be said that the captious critic, searching for faults in the following fifty plates, will be hard put to it to discover frivolous treatment of a serious volume, or severity enclosing tales of Oriental splendour.

To sum up : Four leading characteristics seem to be essential or desirable in an artistically-treated book-cover, *viz.* Harmony of colour and form ; Fulness of material treatment ; Regard for exclusiveness in the design ; Correspondence of the design to the subject-matter of the book. Consequently, before these bindings can maintain their claim to high praise as monuments of artistic skill, they must be tested with these several requirements and found to be satisfactory on all points. They must be considered, not in virtue of their modernity, or the sex of their workers, or any other of the circumstances of their creation ; but they must be judged solely upon their merits as pieces of artistry ; and in so judging them it will be convenient to follow, in their order, the four points enumerated above.

First of all as to harmony of colouring. Here it is not altogether



easy to particularise, from sheer lack of material upon which to urge contrary criticism. Various designs in these fifty examples will be pleasing or otherwise as may be dictated by the fancy of individuals for simple or complex treatment; and the colour-schemes will be enjoyed equally for their measure of conformity to personal tastes. But it will be generally admitted, by those in a position to express an opinion, that in hardly a single instance is the blending of colours inharmonious, offending by violent contrasts or producing the garish effect of mere showiness. The designs themselves are numerous enough to offer a catholicity of treatment even in the present selection. They range from the chaste simplicity of a floral *doublure* such as that of Keats's Poems (46), to the elaborate complexity of the gorgeous cover to Indian Fairy Tales (45), or the more geometrically disposed curves and inlays in the last example (50). The colour-treatment, also, consists in some cases of only a slight deviation from the basic tone of the binding, as in Plates 12 and 23; while in others it requires the introduction of five, six, or more colours in juxtaposition. In every case, however, the effect produced is a harmony, whether it be made up of a sprig of foliage daintily impressed on a green leather, or a glowing mass of Eastern colour, fitly external to the splendours within the book. The binding for Shelley's "Sensitive Plant" (2) is a particularly good example of successful colour-treatment, besides being admirable as a conventional design. In addition to the gold tooling this binding contains upwards of four hundred separate inlays of colour, principally reds, greens, and browns; and the result, while giving us all the richness of these various hues, is perfectly subdued into a delightful harmony. Plate 37 is another highly-successful example of harmonised colours. Contrast these with the binding reproduced in Plate 45, a piece of unstinted gorgeousness. Here the basic colour is a glorious red, the inlaid design

consisting of hardly less rich tints, worked up into a fanciful and attractive pattern. Note the ingenuity with which the underlying surface has been incorporated as part of the design, so that it seems in places actually to overlap the inlays. With all its grandeur this handsome cover is as harmonious in its effect as are the more sober volumes to which reference has been made. And so with all these bindings; regard for harmony in the result has been one of the chief aims of their designers, whose success can best be estimated by seeing, when possible, the volumes themselves.

Here a word of frank criticism. Some of these designs are less successful than others in the character and treatment of the lettering. Where the binder has had to make use of ordinary types the lettering seems to me, at any rate in a few of the cases, to strike a note somewhat out of harmony with the rest of the design. But where the design has included the lettering—and this is increasingly the Guild's practice—at once the effect is seen to be more harmonious. The lettering of Plates 11, 27 and 30, may be referred to as examples of this superiority. That of Voltaire's "Candide" (27) is the best: it is in perfect harmony, and could hardly be improved upon.

It is impossible to write about the bindings reproduced in this book without at the same time speaking with regret of its omissions. Fifty plates are no doubt enough for all practical purposes; enough, that is, to show the different methods of artistic treatment adopted in the designs, and to afford a good idea of the general character of the work. But it is because of these excellences that I would have, were it possible, the complete panorama unrolled, so that the full sum of beauty which the Guild of Women Binders has created might be an ampler feast for our eyes. Here the delightful Kelmscott Chaucer is an absentee; and I recall a Scots binding of tartan and tooled thistles; and a charmingly-designed "Compleat Angler"; also a glowing copy

of Rogers's "Italy," with hundreds of inlaid roses and water-lilies, and other bindings which have emanated from this hive of artistic industry. But circumstances attach their limit to all undertakings, and these fifty examples must whet the appetite with expectation for what the Guild may yet have in store.

With regard to the second point, little need be set down by way of explanation. Most of the bindings here shown are reproduced only as single sides, a method which hardly does justice to the original work; but in two or three cases the reduction has been sufficient to allow for the whole cover to be shown, as in Plates 6, 24 and 42. It will be seen that in these instances the two sides are treated as being of absolutely equal value, every line of the decoration appearing in duplicate. The volumes are thus treated as things intended to be handled and used; as companions to our leisure, which may be laid down without regard to their particular position on a drawing-room table. One of the heresies of common bookbinding is that the under-side of a cover "doesn't matter": whether it matters or not, it usually gets little or no treatment. Here the case is altered. The Guild of Women Binders recognises that the principles of accessory art require decoration of the book-cover, and not of merely half of it. As well paint the half of a picture and leave the rest in outline! These three plates are not by themselves sufficient to indicate the thoroughness of the method which operates in decorating these bindings, as they exhibit only examples of line work, with blind or gold tooling; they do not include coloured inlays in their composition. Example 42 is unique for its mode of treatment, and is explained in the technical description facing the plate; but in order to obtain a good idea of the material character of the work, it is necessary to bear in mind that on the bindings themselves practically every one of these designs appears in duplicate, both sides of the cover being treated similarly; and this

applies equally to the simplest and to the most intricate design. Of course there are exceptions. The attractively-tinted design of Plate 16, for example, is not duplicated; instead, a companion design appears on the opposite side of the cover. The Guild's canon in this respect does not insist absolutely that in embossed bindings there must be duplication of the design, although in practice this course is generally followed; but it does insist that the two sides of the volume shall be equally presentable; and surely nothing short of this view should satisfy our proper appreciation of the fitness of things.

The *doublures*, too, must be considered. Several handsome examples are among these plates, and it will be seen that they are as carefully planned, and as thoroughly executed, as are the outer sides. I seem to see the delighted recipient of a presentation volume feasting his eyes upon the outer glories of the cover, turning it this way and that in admiration for the completeness of its decorative work. When he has taken his fill of the banquet he opens the volume—and lo, a surfeit! And yet, in the face of results such as these, many wealthy folk are contented with “end-papers”—possibly artistic, but only paper all the same, perishable and insecure.

In the next place I have desiderated that “a bookbinding should possess a character of its own.” Reading the words again, they accuse me of grandiloquence; but they may stand, for after all the quality is easy to define. It means originality, preserved and retained, in every individual piece of decorated bookbinding. Is it too much to say that a picture which has been copied again and again, hawked in every town, and photographed into magazines, has dimmed somewhat its original glory? Yet this is no complete analogy, the original picture being always ranked superior to all forms and manners of its copy. But with the generality of decorated book-covers; of those, that is to say, upon which the design has been impressed by

machinery rather than hand-worked, one volume is worth the value of its fellow, and each may be a unit in a production consisting of hundreds of duplicate covers. Even carefully thought-out and artistic designs, worked by hand and producing sumptuous results, are constantly copied, so that very few bookbindings turned out in England at the present time possess unique value. But there are, fortunately, a few, and of these the largest proportion belong to the Guild of Women Binders and to the Hampstead Bindery; for their bindings possess the necessary exclusive character; a separate design is made for every book, and the design is not used twice. One or two isolated instances have occurred when by special desire, or under very exceptional circumstances, a design once worked has been copied on a second or third binding; but the almost invariable practice is to create a separate and distinct design for each individual volume or set of volumes, which design is not afterwards used for any book whatever. Think for a moment what this means: on the one hand a practically limitless field for the display of artistic fancy and creative skill; on the other, possession of volumes each of which is as unique as an uncopied painting or a piece of handworked tapestry. If, many years hence, it should become desirable to gather the Guild's bindings for exhibition, none would be rejected as a replica. Each in itself is a piece of artistry, a separate expression of decorative taste, an example of what its period can produce.

In the last place comes the more subtle quality of correspondence between the decoration on the binding and the subject of the book. It would be absurd to make an equal claim in this respect for all the bindings reproduced in this volume, as it would be equally absurd to suppose that each worker is endowed with the gift of creating this correspondence. But in a general way it

can be claimed that these bindings do show a remarkable affinity between the outside and the inside of the books; some much more so than others, but nearly all in their degree. The affinity is not always obtrusive or too easily recognised; its best expression is by little details in the treatment, the discovery and interpretation of which add greatly to our enjoyment of them. The reader can be left to make his own application in most cases; there are a few of these plates, however, to which indicative reference may be made. In the frontispiece, a binding for the album to contain records of the recent Royal tour to India and the Colonies, the flying swallows are daintily suggestive of their Royal Highnesses' migratory journies. Plate 3 enshrines a copy of Shakespeare's Songs, and harmonises with them in stateliness united to perfect simplicity. Plates 14, 15 and 24, are bindings for religious books, and the treatment in two cases is perhaps too obvious; but the "Imitation of Christ" (15) consists of a design which is at once devotional and of extraordinary simplicity of character—it seems like the portal to some quiet mediæval church, suggested to the mind rather than intended to the eye. The poetry books, also, are happily treated in several instances. The spirit of Keats is excellently introduced in the binding shown in Plate 40—the green sward of Mother Nature supporting luxuriant pansies and berries, with simple leaf treatment in gold. And how graceful is the *doublure* (46) designed for the works of the same poet! A more gorgeous example is shown in Plate 41, but here again the treatment is of berries. Among the more intricate designs is that for "Pippa Passes" (38), a strikingly different treatment from most of the others, yet effectively harmonising with the spirit of the drama—the child of Asolo, whose one day's leisure went unconsciously to sway the purposes and destinies of men.

But it is with the fairies, in the realm of riotous imagination, in the sunshine of Eastern splendour, that these bindings achieve their triumphant affinities. "Celtic Fairy Tales" (30) is a delightful piece of work, with its conventional dragon-flies moving in an atmosphere of typical surroundings. The several designs for "Indian Fairy Tales" are no less successful, each being treated with due regard to Oriental character and magnificence. As an example we may note the qualities in plate 26. Rich masses of colour, forming flowers whence golden streams of pollen seem to issue and disperse, are inlaid from the outer edges of the binding, the stamens directed inwards towards the central space. Without any disturbance of the design, or apparent intention, the centre assumes the form of an outspread leopard-skin, upon which we may fancy the Eastern storyteller reclining, attended on all sides by his picturesque audience. Plate 45 has already been noted as a piece of glorious colour-treatment, perfectly in harmony with the contents of the book. Attention must also be called to the graceful design, introducing a border of butterflies, for "More English Fairy Tales" (20), and the skilful use of peacock feathers in the two handsome *doublures* illustrated by Plates 25 and 47.

These examples are sufficient to show that the decoration and the subject of the volume are treated as co-relative matters, the two being given a harmony of association, according to the knowledge and ability of the designer. As I have said, some examples are more conspicuously successful than others; but with all the varying degrees of merit in this respect it will not be easy to find any so low down as to exhibit a discord instead of a harmony. In some cases there is no active connection between the character of the binding and that of the book, but at least there is no jarring incongruity, while for the most part this principle of association has been utilised with happy results.

So far, then, I have tried to show that the application of these several tests to such bindings as are here exhibited can be made to yield eminently satisfactory impressions. The designs are dignified and the treatment is harmonious; the decoration is complete and ample, but never extravagant; the creation of separate designs gives to each volume a unique place and value; lastly, the spirit of the book is subtly interwoven with the design upon the cover. The Guild of Women-Binders, however, does not seem to rest content with the possession of only necessary qualities; there is a further point, extra to all that has to do with essentials, upon which something should be said. As a business institution, carried on for the material benefit of its members as well as for the elevation of their handicraft, the Guild naturally enough binds any book which may be submitted for that purpose: it is not the duty of a bookbinder to be a literary censor. But in cases where the books are not bound, so to speak "to order," but are taken in hand and executed for subsequent sale, two leading characteristics will be found running through the volumes, the test of which is in the catalogues and official descriptions which come into our possession from time to time. The best books only are selected for binding, and the word "best" has always a dual significance — materially, and from a literary point of view. The Guild has no affection for the cheap edition, with its closely-set type and thin paper; nor does it bind-up ephemeral rubbish for treasured preservation. Materially, the books are among the finest productions of the printing-press. Many are printed upon Japanese vellum; others upon real English vellum. Some have illustrations coloured by hand, while not a few are extra-illustrated in such a way that a volume becomes if anything more valuable for its additions than for its original self. Months of patient labour, prolonged research and tireless accumulation, have contributed



to some of the remarkable literary feats which the Guild's promoters have accomplished. And when we contemplate what may be termed the moral value of the books, the discrimination of true literature in the selection is at once evident. There is a lofty ideal at work, finding its expression not in beautiful bindings alone, but in beautiful bindings united to beautiful books; in a high quality of artistic skill wedded to noble thoughts in poetry and prose. Examine any of the catalogues; the consistent literary standard is at once discernible. Classics, Folk Lore, Modern History, Art, Poetry (I set them down in no insistent order), books of Devotion—these are the subjects which occupy the thoughts and the hands of workers in this Guild. The sensational novel of yesterday, the feeble verse of inefficient aspirants, the sham critic and the quasi-scientist: these are not chosen for enrichment and keeping. Thus it is that the Guild of Women-Binders not only elevates and ennobles the work of book-binding in itself, but also it secures the affectionate preservation of the highest, the worthiest expressions of genius and language. Surely here is food for gratifying reflection, for hopeful speculation. An ideal is realized, and from the small beginnings we gather hope for the future.

The Future. That shall be our final consideration. We will take accomplished facts as a basis for encouragement, but we will also look ahead and note the difficulties, real or apparent, which seem to block the way. The question is, to what extent are these book-bindings likely to influence the craft as a whole, so that the Guild may pave the way for a larger organization of women's labour in a hitherto almost untried direction? The work has succeeded beyond the expectations of the few who have braved initial difficulties; but does it promise to be equally successful for the many? In the hopeful

scale a variety of circumstances can be allowed to weigh—the past years' experience, the consensus of approval, an increasing love for beautiful books, growth of artistic taste, etc. On the other hand set questions of expense, time, and the relative quantities of supply and demand. The Guild says, in effect, to educated women-workers, 'Behold a new field for your energy and your industry; a field in which you may exercise to the full your artistic skill; a field in which each individual worker may shine in the light of her own accomplishments. No longer devote your activities to the overcrowded professions of teaching, dressmaking, type-writing and the like, but take your places in the ranks of mechanical industry. Bind books, but bind them differently from those bound by other people. Be true to certain tuitive principles which stand at the root of good book-binding and effective artistry. In return, we promise that you will embark upon a delightful career, which will be remunerative to yourselves and productive of beautiful workmanship. As yet the field is trodden by only a few women, but what these are doing others also can do.' It is an alluring prospect, opening up an attractive picture of Education and Art guiding the hand of industrious womanhood, while Fortune waits rewardingly by. But is the prospect merely alluring, the allegory only fanciful? Assuredly, no. The Guild has already realized the picture, at Hampstead, and it will succeed in spite of any difficulties which may threaten its progress.

As a matter of fact the difficulties are more upon the surface than in the heart of things, and where they assume substantial form it is in quarters that are little likely to be touched by the operations of the Guild. They are chiefly connected with the two questions of time and expense, and their most serious aspect only presents a dividing line between the Guild's workers and popular support. These bindings can never be popular in the sense of being inexpensive; every circum-

stance contributory to their production prevents it. They cannot for a long time appeal practically to the average man, for under existing conditions he has become saturated with the heresy that advantage rests with those who buy in the so-called cheapest market. There is no common-sense distinction between immediate and ultimate advantage; hence a desire for cheapness holds popular sway, to the detriment of good work, fair wages, and all that makes for industrial excellence. The "cheapest market" theory has its companion in the "shortest time" cry. Everything is hurried, the competition of rival forces operating so as to produce what is practically a race for the largest output in the least space of time. Work is "scamped," flaws pass unnoticed, bad workmanship is unchecked, supervision and control find no time for proper application; and the English language has a word which christens the result—"Shoddy." The manner of supply is bad only because the manner of the demand is bad too. 'Haste! haste!' is cried by the man who flings his loose sheets upon the counter and demands that they shall at once be bound into a volume. "Haste! or competing firms will outstrip you in the race for popular support." And so they haste, with feverish industry and worship of the god Speed. In the result, behold! a cheap binding—so cheap that its cheapness is increasingly obvious with every day of its possession. As for the decoration, that is for the printing-machine, not for the careful craftsman. An inked roller takes the place of deft hands guided by knowledge and enthusiasm; and there is pride in voluminous result—so many per hour! But this is the taste of the average man. He is not concerned with ideals, nor prone to indulging a love for unique artistry. He dwells constantly to contrive the doing of things "in half the time," and from his point of view the Guild of Women-Binders is doubtless prostrate at the shrine of an effete conservatism.

But the Guild has found affection with those who know, and its principles cannot be departed from in order to obtain popular support. Expensive the bindings must remain to the average man's understanding; but expensive in the sense of being *dear* they can never be to those who understand and appreciate the quantity of time, the amount of thought and labour, expended in their production. While, therefore, it is true that these bindings will never compete, either by intention or in practice, with the output of factories, they will appeal more and more to men and women of means and judgment, to whom other forms of bookbinding will become negligible quantities when once their libraries have been adorned by the Guild's productions. From their nature these cannot be popularly sought-after, but they will none the less be widely admired, preserved and valued, for their many exclusive qualities.

If, to raise a further point, we might conceive a still larger wave of public favour breaking upon the Women-Binders, would it not find them incapable for lack of numerical strength, compelled to reject the overture as beyond their material resources to accept? Work of this kind, so full of detail, so evidently the result of study and painstaking skill, seems to have proceeded only from a long apprenticeship, and it would be natural to infer that the skill which fashioned these designs upon book-covers was not attained save by long and constant practice. The facts of the case hardly bear out this view. What seems to the uninitiated to require years of study is in reality produced after a comparatively short tuition. I have seen an exquisite *doublure*, full of intricate pattern-work, which came from the hands of a girl of six months' standing as a pupil. Natural aptitude, added to enthusiasm for the work, renders a protracted training unnecessary in many cases; consequently the Guild could quite easily extend its operations at moderately short notice, should circumstances so require.

Two other factors contribute to the hopeful outlook. The love of books is growing to such an extent that, even with the quickest and lowest forms of production, the supply is not extravagantly proportioned to the demand. In these days a book sells by the hundred thousand, and it is not only inferior fiction that enjoys an enormous circulation. There has been within the last few years a significant revival of interest in classical literature, edition after edition being called for of the best books in the English language. Side by side with this revival there has been a steady growth of artistic appreciation. Richly-illustrated volumes, printed and ornamented in the highest possible form, are constantly issued and eagerly bought. A larger section of the public turns from the cheap paper and broken type which satisfied the last generation, and welcomes with relief the return to old standards of material requirements. As with books so with bindings. Inevitably the growing interest in artistically-printed books will extend to the inclusion of their bindings, so that interior excellence may not be nullified by exterior weakness. The Guild of Women-Binders is in the forefront of this revival, and the consciousness of its advancing spirit is more to the workers than a ground for satisfaction: it is also the promise of a rich futurity.

Finally, there is surely great hope for work of this kind in the reaction which must assuredly follow from the present condition of so many of our industries. Machine-production, time-saving devices, feverish haste, quantity heaped at the cost of quality, competition and "cut" prices—all these have done their best; and in doing their best we may hope that they have attained also their worst. As yet the spirit of revival, art-loving and labour-loving, has not penetrated deeply to the masses of the people, and it must be many years before this can be brought about; but the upper strata are increasingly

responsive, and already there are not wanting signs that popular acceptance of the new ideal waits only upon the education of a few generations. Imitation of the work of good schools is only a prelude to the revival of similar workmanship and conditions ; and we may note on all sides the growth of an artistic temperament in domestic affairs, and the application of artistic principles to house-decoration, furniture, and accessories, of which last books form an important part. The future is full of promise for the reunion of industry and art, even if the final aspect of that reunion lies beyond the purview of our own years. But when all is said, and confining the whole issue to the question of beautiful books, the best hope for the Bindings of To-morrow lies in the fact that these fifty examples have already taken their places amongst the Bindings of To-day.

G. ELLIOT ANSTRUTHER.

June, 1902.

# Guild of Women-Binders

No. 1 (*Frontispiece*)

**A**N ALBUM. Royal 4to, bright green morocco, 109 inlaid flowers, with monogram of the Princess of Wales, M.V. (Mary Victoria), and a Princess's crown; inside joints, vellum linings and fly-leaves, gilt edges.

Designed and Worked by  
Miss Constance Karlake

Size about  $14\frac{1}{2} \times 12$

\* \* \* This album was executed for H.R.H. the Princess of Wales, to contain autographs and photographs collected during the Royal Tour to Australia, South Africa, Canada, &c. in 1901. The flight of swallows are typical of a journey, and the gold hearts on the back symbolise the love of the Colonies for the Mother Country.







## Guild of Women-Binders

No. 2

**S**HELLEY (PERCY BYSSHE) THE SENSITIVE PLANT, a Poem.  
Printed on vellum; illustrations by Lawrence Housman, 1899.  
Square post 8vo, green morocco, with 155 inlays on the covers; inside borders with inlaid roses and leaves, vellum doublures and fly-leaves; in all 415 inlays.

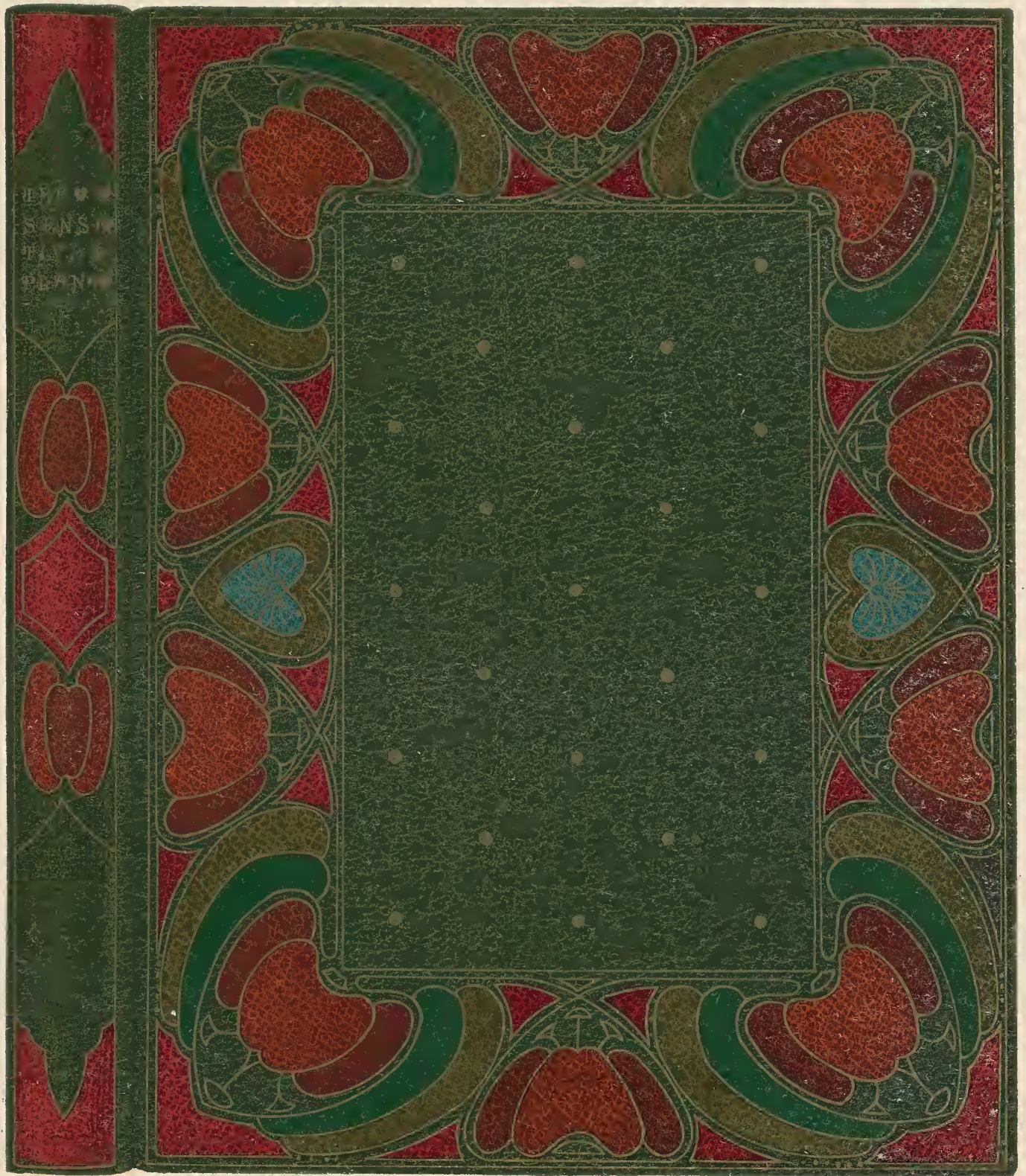
Designer

Miss Constance Karlake

Worker

Miss Florence de Rheims

Size  $8\frac{1}{4} \times 6$







# Guild of Women-Binders

No. 3

**S**ONGS FROM THE PLAYS OF SHAKESPEARE. Illustrated by Paul Woodroffe, 1899. Square post 8vo, Niger morocco, uncut, top edges gilt.

Designer

Miss Constance Karslake

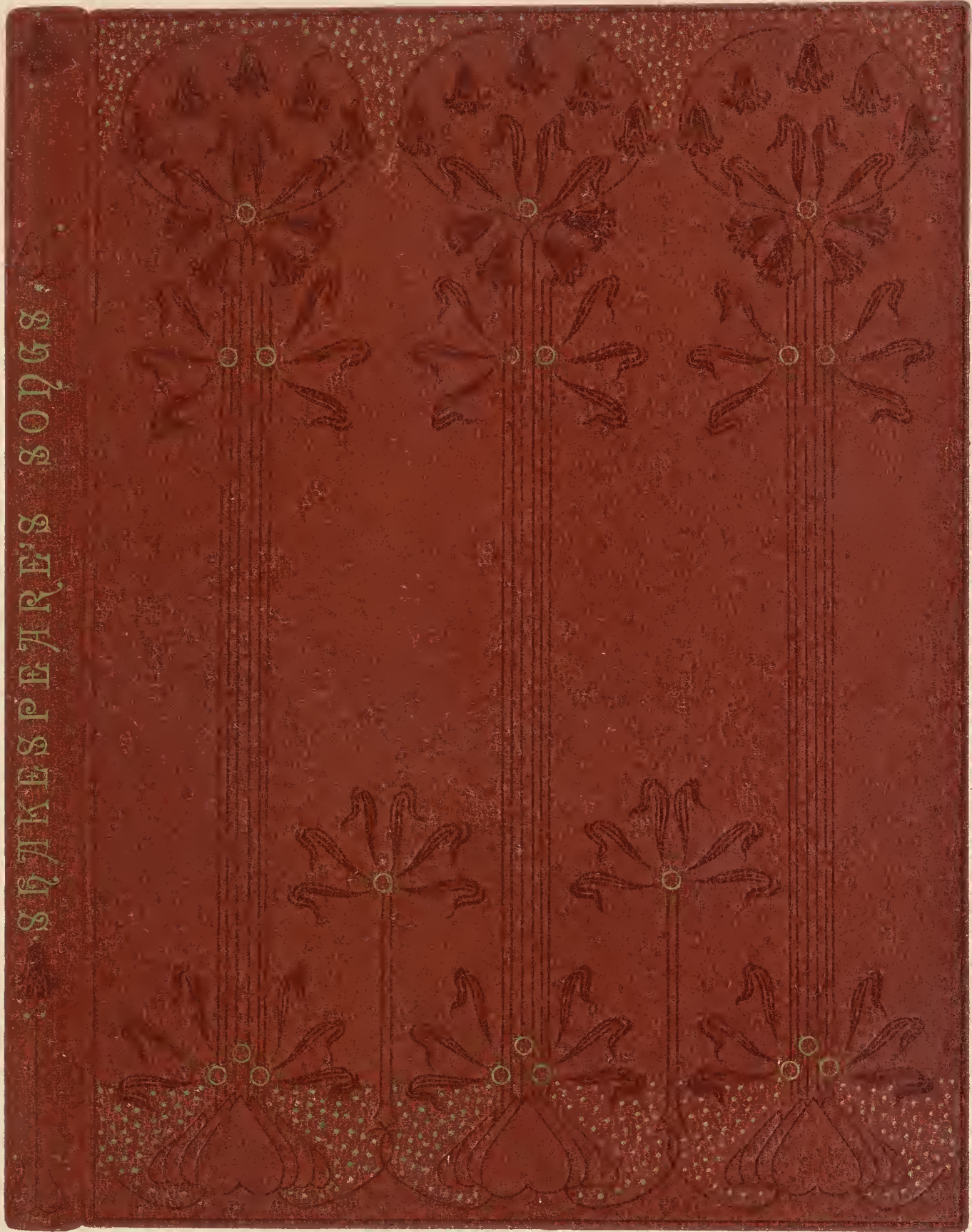
Worker

Miss Florence de Rheims

Size  $8\frac{1}{4} \times 6$

\* \* \* This binding is known as the "Niger Binding." The leather is a goat-skin from the Niger Territories, and was introduced into England by the Earl of Scarborough. It is dyed by the natives, with the bark of trees, by a secret process. It is the only leather obtainable with that dull, rich, Venetian-red colour which simulates the tone of age. The dye, being a vegetable dye, does not fade by exposure to sunlight; the leather does not soil readily; and it can be washed, if necessary. The leather contains no sulphuric acid, and is practically imperishable.

SHAKESPEARE'S SONGS.









## Guild of Women-Binders

No. 4

**M**ATTHEWS (BRANDER) BOOKBINDINGS OLD AND NEW, Notes of a Book-Lover, with an Account of the Grolier Club, New York, plates, 1896. Square post 8vo, dark blue morocco, inside borders, vellum doublures with tooled design, the flowers and leaves painted, uncut, top edges gilt.

Designer

Miss Constance Karlake

Worker

Miss Florence de Rheims

Size 7 × 5½

BOOKBINDINGS

BRANDER  
MATTHEWS







## Guild of Women-Binders

No. 5

CAMPBELL (THOMAS) POETICAL WORKS. Plates by J. M. W. Turner, 1837. Crown 8vo, brown morocco, 35 inlaid red flowers, and 58 inlaid green leaves; vellum doublures with borders, including 68 inlaid blind-tooled flowers and 72 inlaid leaves; in all 233 inlays.

Designer

Miss Constance Karlake

Worker

Miss Helen Schofield

Size 8 × 5½









## Guild of Women-Binders

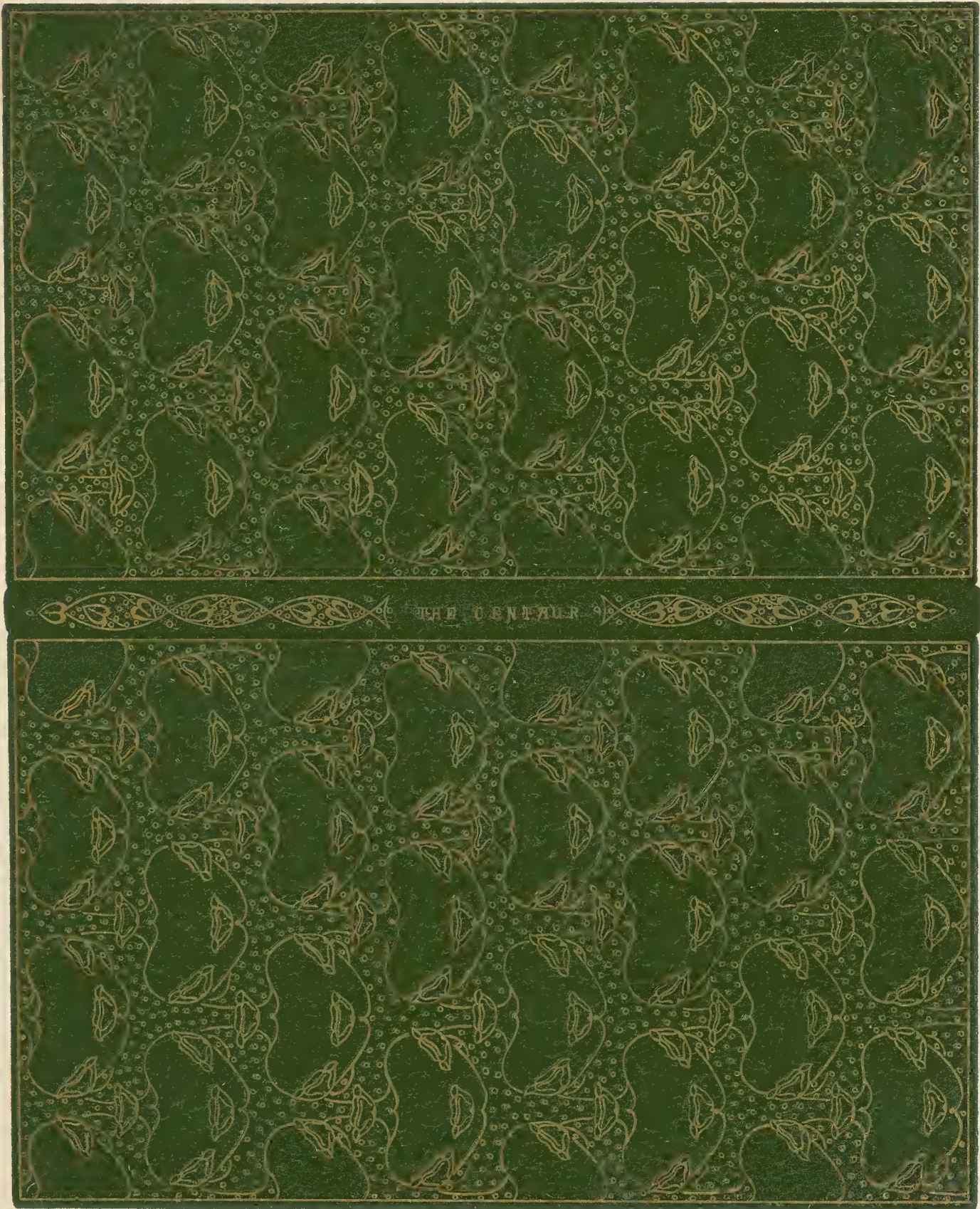
No. 6

GUÉRIN (MAURICE DE) THE CENTAUR AND THE BACCHANTE.  
Translated by T. S. Moore. Woodcuts, *Vale Press*, 1899. 8vo,  
bright green morocco, covered with an "all-over" poppy design, painted  
vellum doublure, uncut, top edges gilt.

Designed and worked by  
Miss Constance Karlake

Size 9 × 5½

\* \* \* The *doublure* of this volume is reproduced in the next plate.



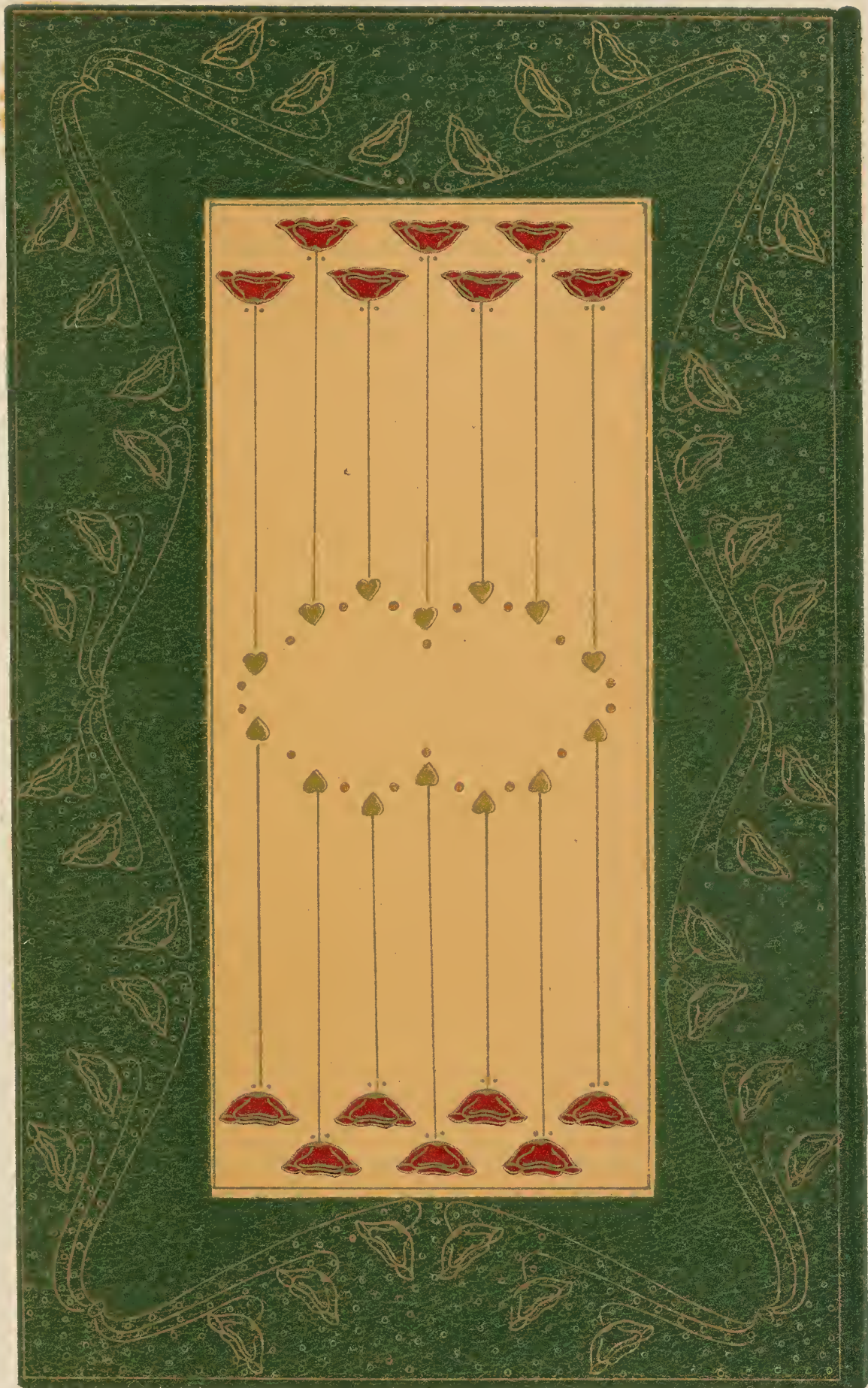




## Guild of Women-Binders

No. 7

**R**EPRODUCTION of the *doublure* of *The Centaur and the Bacchante*.  
See plate 6.









## Guild of Women-Binders

No. 8

**R**UBAIYAT OF OMAR KHAYYAM, in English Verse, by Edward Fitzgerald, 1899. Post 8vo, white morocco, with 48 inlaid red roses and 68 inlaid green leaves; dark red morocco doublures with wreaths containing 40 inlaid green vine-leaves; in all 150 inlays.

Designer

Miss Constance Karlake

Worker

Miss Edith de Rheims

Size  $8\frac{1}{8} \times 5\frac{5}{8}$







## Guild of Women-Binders

No. 9

**S**ONGS FROM THE PLAYS OF SHAKESPEARE. Illustrated by Paul Woodroffe, 1899. Square post 8vo, Niger morocco, blind-tooled design, with 68 inlaid blue flowers, and 78 inlaid green leaves; Niger morocco doublures, with 100 inlaid yellow roses, and 324 inlaid green leaves; in all 570 inlays; vellum fly-leaves, uncut, top edges gilt

Designer

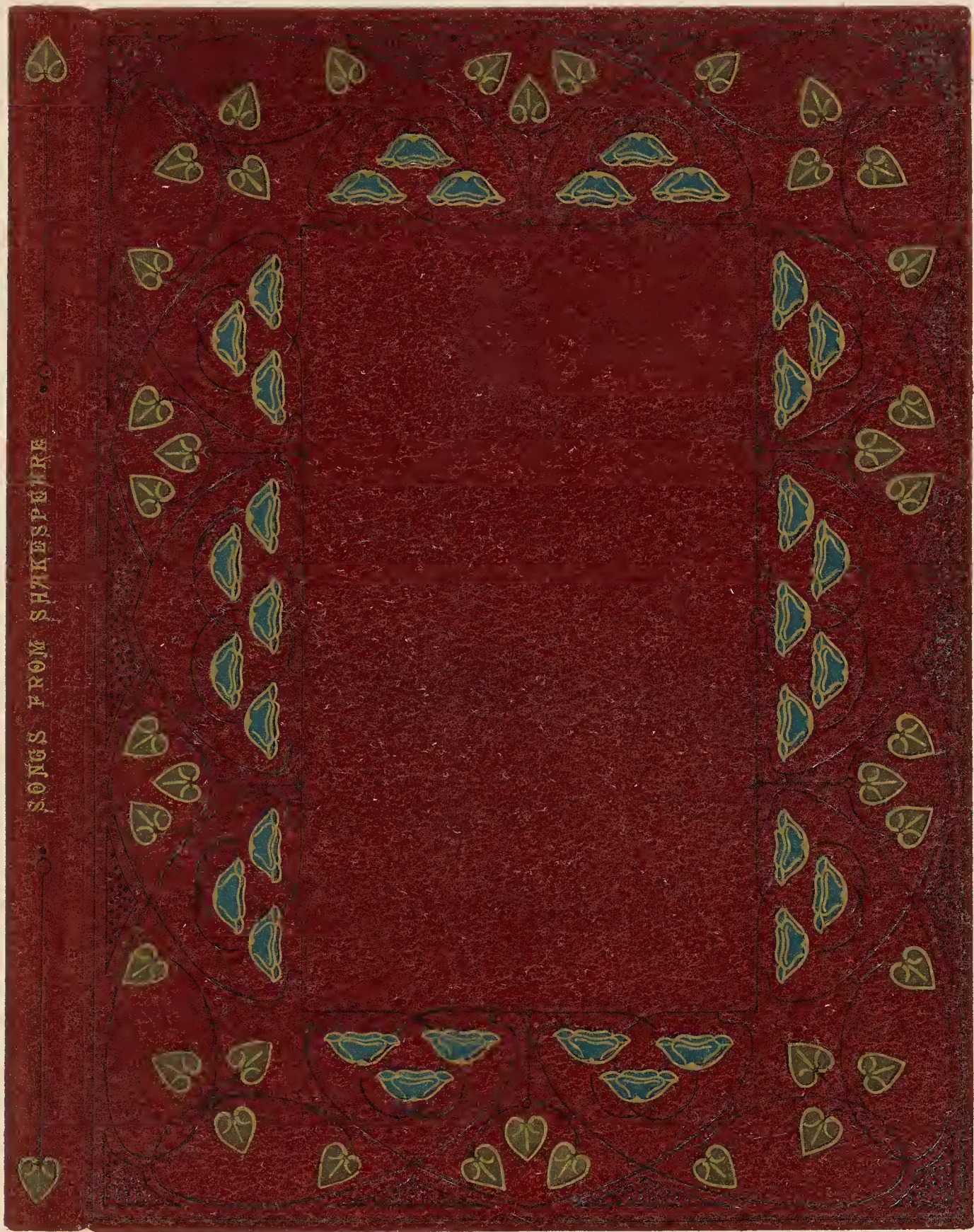
Miss Constance Karlake

Worker

Mrs. Francis Knight

Size  $8\frac{3}{8} \times 6\frac{1}{4}$

SONGS FROM SHAKESPEARE









## Guild of Women-Binders

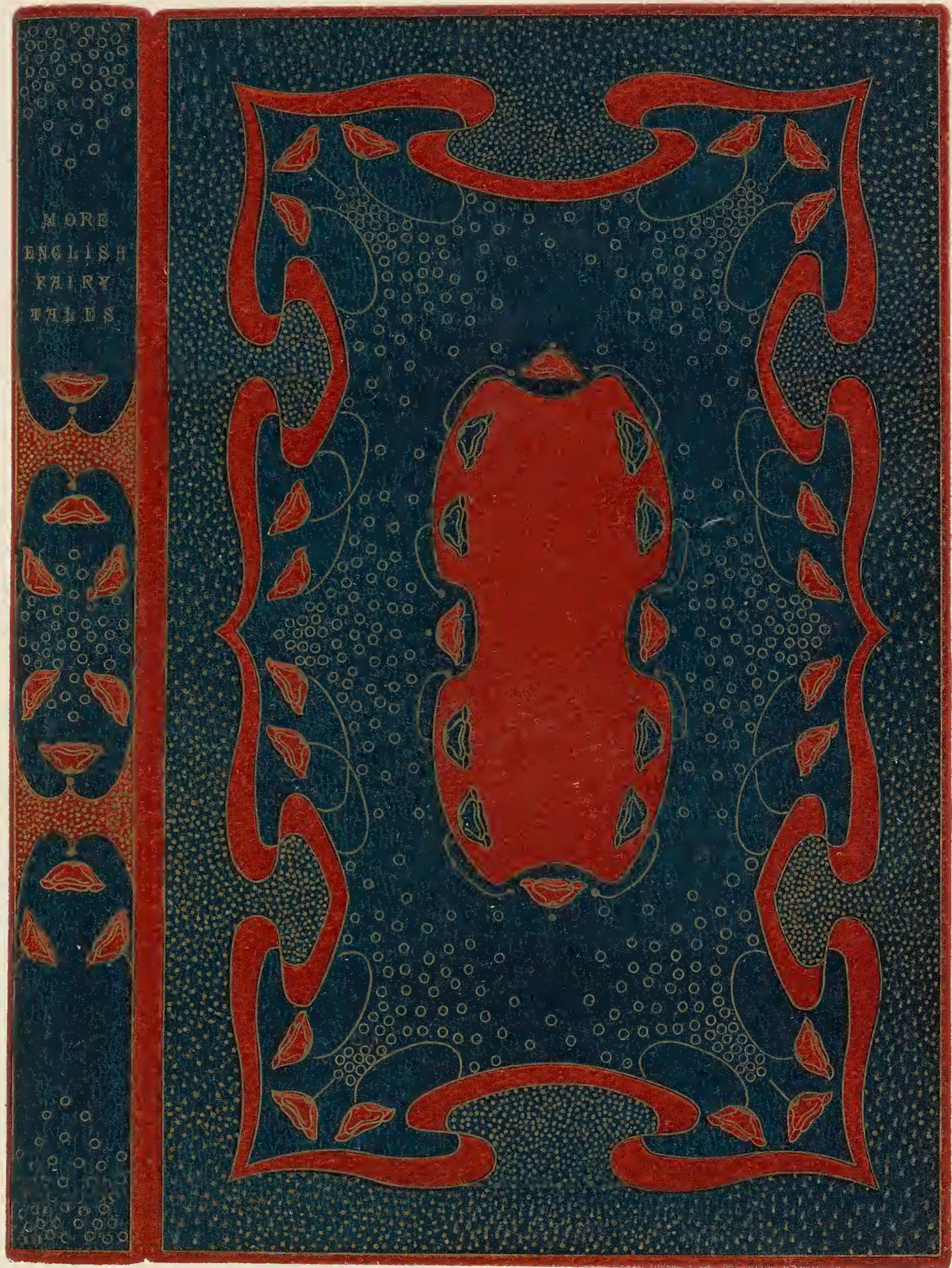
No. 10

**M**ORE ENGLISH FAIRY TALES. Edited by Joseph Jacobs, illustrated by John D. Batten, printed on Japan vellum, 1894. 8vo, red morocco, entirely covered with an inlay of dark blue morocco, with 74 flowers inlaid in red and blue; red morocco doublures, with gold-tooled border design; uncut, top edges gilt.

Designed and worked by  
Miss Florence de Rheims

Size 10 × 6½

MORE  
ENGLISH  
FAIRY  
TALES







## Guild of Women-Binders

No. 11

**T**ENNYSON (LORD) IN MEMORIAM. Rubricated initials by Blanche McManus, *New York*, 1900. 8vo, brown morocco, inlaid conventional tree-design in blue, heliotrope, pink, and dark green; red morocco doublures with brown borders, and 48 inlaid green flowers; in all 110 inlays; uncut, top edges gilt.

Designed and Worked by  
Miss Edith de Rheims

Size  $9\frac{1}{2} \times 6$









## Guild of Women-Binders

No. 12

**K**EATS (JOHN) POEMS. Edited by Walter Raleigh, Japan vellum, with illustrations by R. Anning Bell, 1897. Cr. 8vo, dark green morocco, inlaid pansies, etc.; green morocco doublures, with 56 inlays in white, blue, crimson, and scarlet; uncut, top edges gilt.

Designed and Worked by  
Miss Florence de Rheims

KEATS'  
POEMS







# Guild of Women-Binders

No. 13

**R**EPRODUCTION of the *doublure* of *Keats' Poems*.

See plate 12.









## Guild of Women-Binders

No. 14

THE PARABLES OF OUR LORD. *n. d.* 4to, mediæval morocco,  
gilt edges.

Designed and worked by  
Mrs. Macdonald

Size about 11 × 8

\* \* This style of binding is a revival of the mediæval method of using 'undressed' leather, just as it comes from the tan-pits, and possesses the inestimable advantage of being the only binding which improves by exposure to light. When new, the tone is a crude white, but it improves daily, becoming in twelve months a beautiful "old-ivory" colour, and the fiercer the sun-rays to which it is exposed the more mellow the tone. Mrs. Macdonald, writing in 1897, when her work was shewn at the First Exhibition of Bookbinding by Women, said :

"It had never occurred to mention myself, or the beginning of the work in Edinburgh. It began about six years ago, with myself and the late John M. Gray, Curator of the Scottish National Portrait Gallery. We took great pleasure in searching out and enjoying old bindings in libraries, both at home and abroad, and felt that it was a beautiful art, but now fallen to be only a trade. Then we wished to try it ourselves. . . . The embossed leather in which most of the work is done is an idea of my own. It is not cut, or raised by padding, but is quite solid leather, and is worked on the book after it is covered, with one small tool. It allows of great freedom of design, no two people work it alike."

Not the least advantageous of these bindings is that *freehand* drawings can be worked on them instead of only conventional ones, and they are, therefore, especially suitable for presentation volumes, on the covers of which pictorial designs can be represented, applicable to the circumstances of each case.







## Guild of Women-Binders

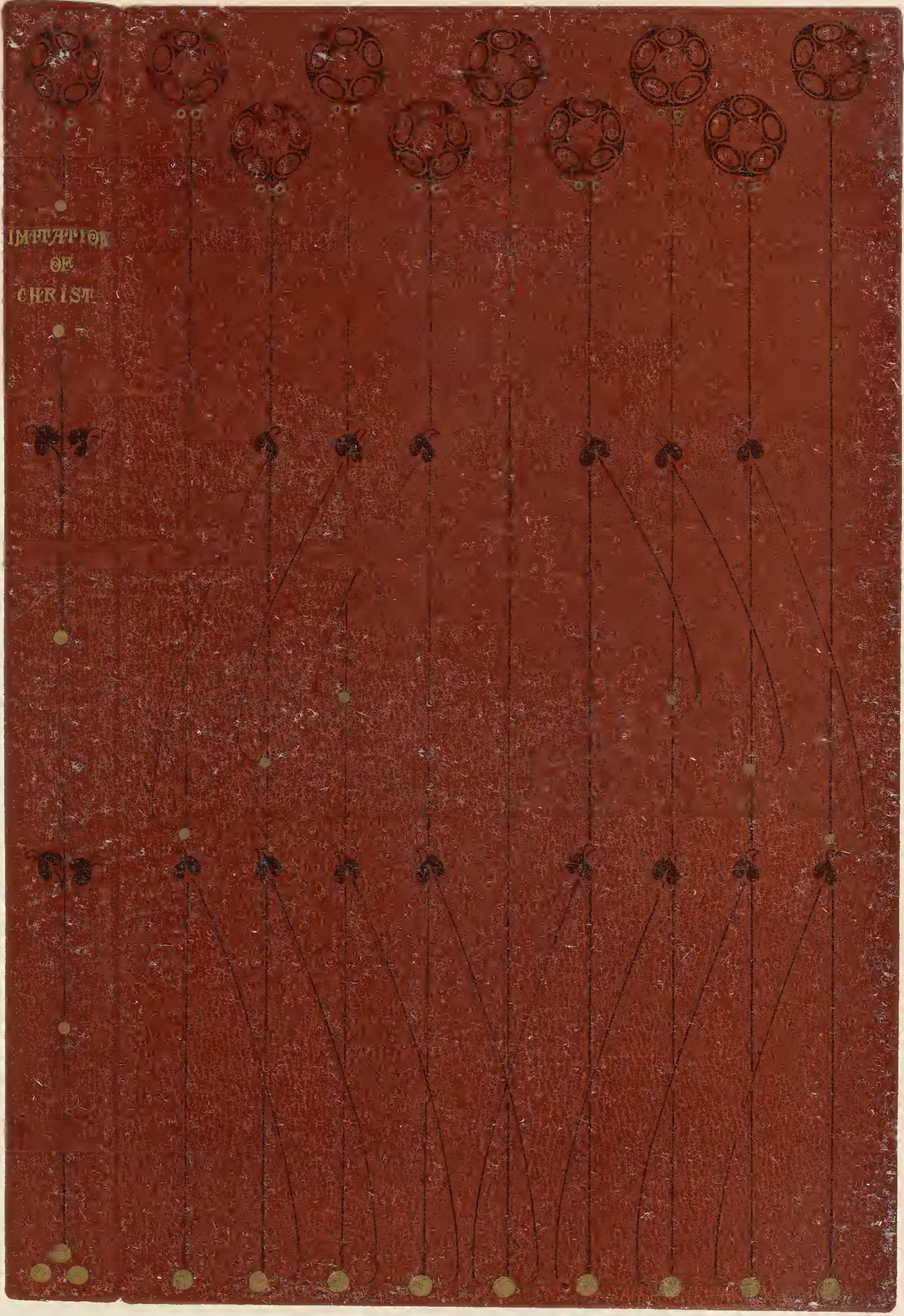
No. 15

**K**EMPIS (THOMAS À) OF THE IMITATION OF CHRIST, in Four Books. Printed on Japan vellum, woodcut illustrations and initials by Miss Clemence Housman, from designs by Lawrence Housman, 1898. 8vo, Niger morocco, blind-tooled, uncut, top edges gilt.

Designed and Worked by  
Miss Constance Karlake

Size  $9\frac{1}{4} \times 5\frac{3}{4}$

IMPRESSION  
OF  
CHRIST









## Guild of Women-Binders

No. 16

SONGS FROM THE PLAYS OF SHAKESPEARE. Illustrated by Paul Woodroffe, 1899. Square post 8vo, stained cut calf, joints, uncut, top edges gilt.

Designer  
Miss Hilda Goodall

Worker  
Miss Minnie King

Size  $8\frac{1}{4} \times 6$

\* \* \* The figure on the obverse is that of Ariel teasing a spider. On the reverse is a corresponding figure of Puck. The owner of the volume—an American bibliophile—upon receiving it, wrote as follows :

“Feb. 5, 1902. I am immensely proud of my copy of *Shakespeare's Songs*. The binding is a perfect little gem of the bookbinder's art. Both in design and execution it leaves nothing to be desired. The staining is rich, harmonious, and beautiful, and the gold tooling has been done most effectively. Indeed I think it is as fine in its way as one of Shakespeare's exquisite little songs itself. You will no doubt think such praise as this rather extravagant, but I assure you it doesn't fully express my appreciation of such work.”

It is a pleasing, if pathetic fact, that these bindings are done by a class of crippled country girls, who were previously a burden upon their peasant-parents, but whose income from the work now plays a very appreciable part in the up-keep of their homes. The success obtained is due entirely to the philanthropic efforts of Miss Bassett.

You spoiled snake  
with double  
tongues







## Guild of Women-Binders

No. 17

TENNYSON (LORD) IN MEMORIAM. Rubricated initials by Blanche McManus, *New York*, 1900. 8vo, olive-green morocco, with 54 inlaid leaves; scarlet morocco doublures, with inlaid tulip design in dark red, green and brown leather, vellum fly-leaves, uncut, top edges gilt.

Designed and Executed by  
Miss Constance Karlake

Size 9 × 6

\*.\* In this case a remarkably fine result is produced by the exterior being extremely sombre, while the *doublures* are a blaze of colour. There are altogether 218 inlays on this example. The plate of course represents the *doublures*.









## Guild of Women-Binders

No. 18

**B**ROWNING (ROBERT) POEMS. Printed on Japan vellum, illustrations by Byam Shaw, 1897. 8vo, maroon morocco, inlaid design in 199 pieces of blue, yellow, orange, green and white leather; turquoise-blue doublures (see plate 19) with 60 inlays: vellum fly-leaves, uncut, top edges gilt.

Designed and Executed by  
Miss Constance Karlake

Size  $8\frac{1}{2} \times 5\frac{1}{4}$



POEMS

BRONNING

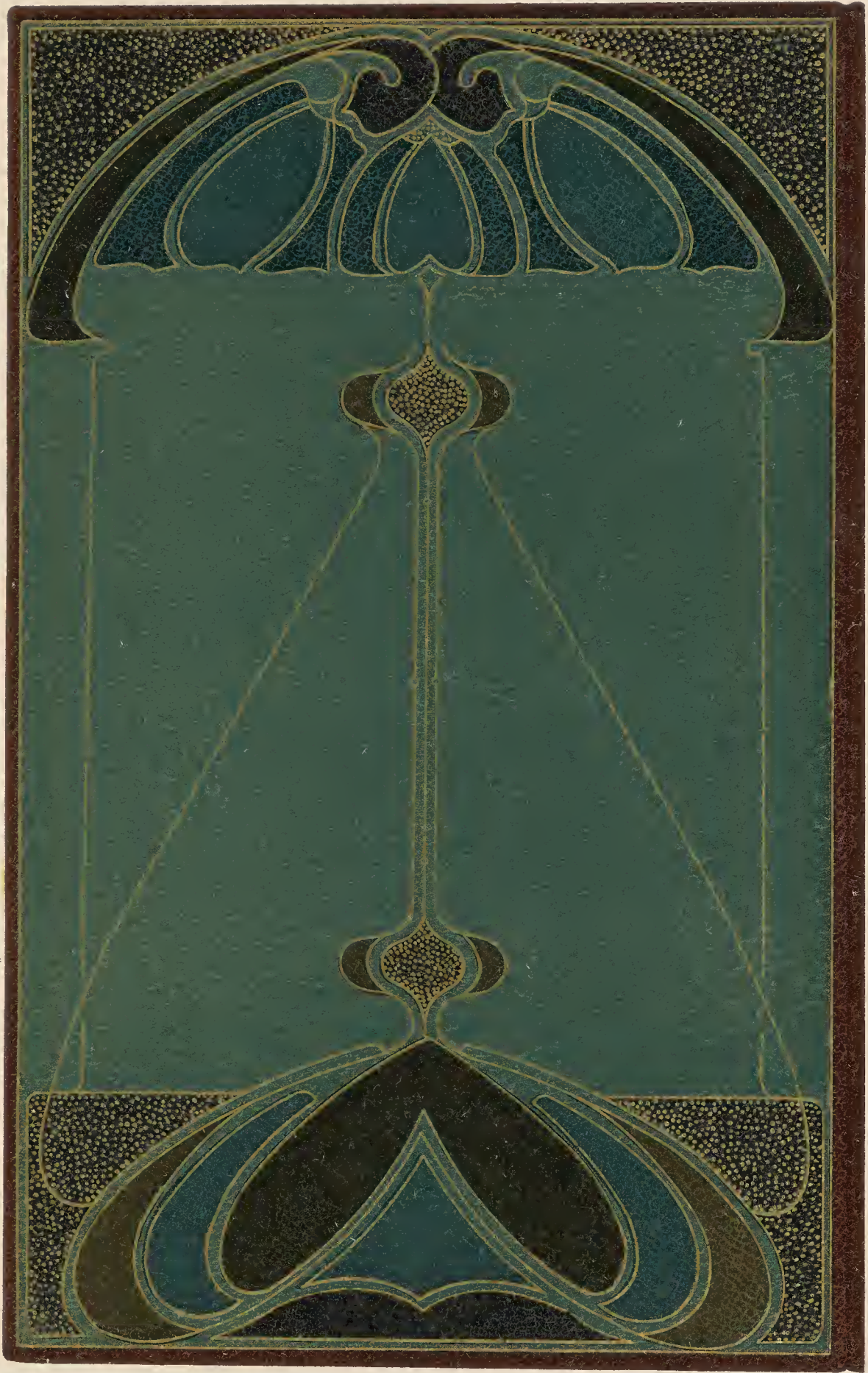




## Guild of Women-Binders

No. 19

**R**EPRODUCTION of the *doublure* to *Browning's Poems*. See plate 18. Turquoise-blue does not appear to be a good colour for reproduction. The actual leather is much lighter and more delicate.









## Guild of Women-Binders

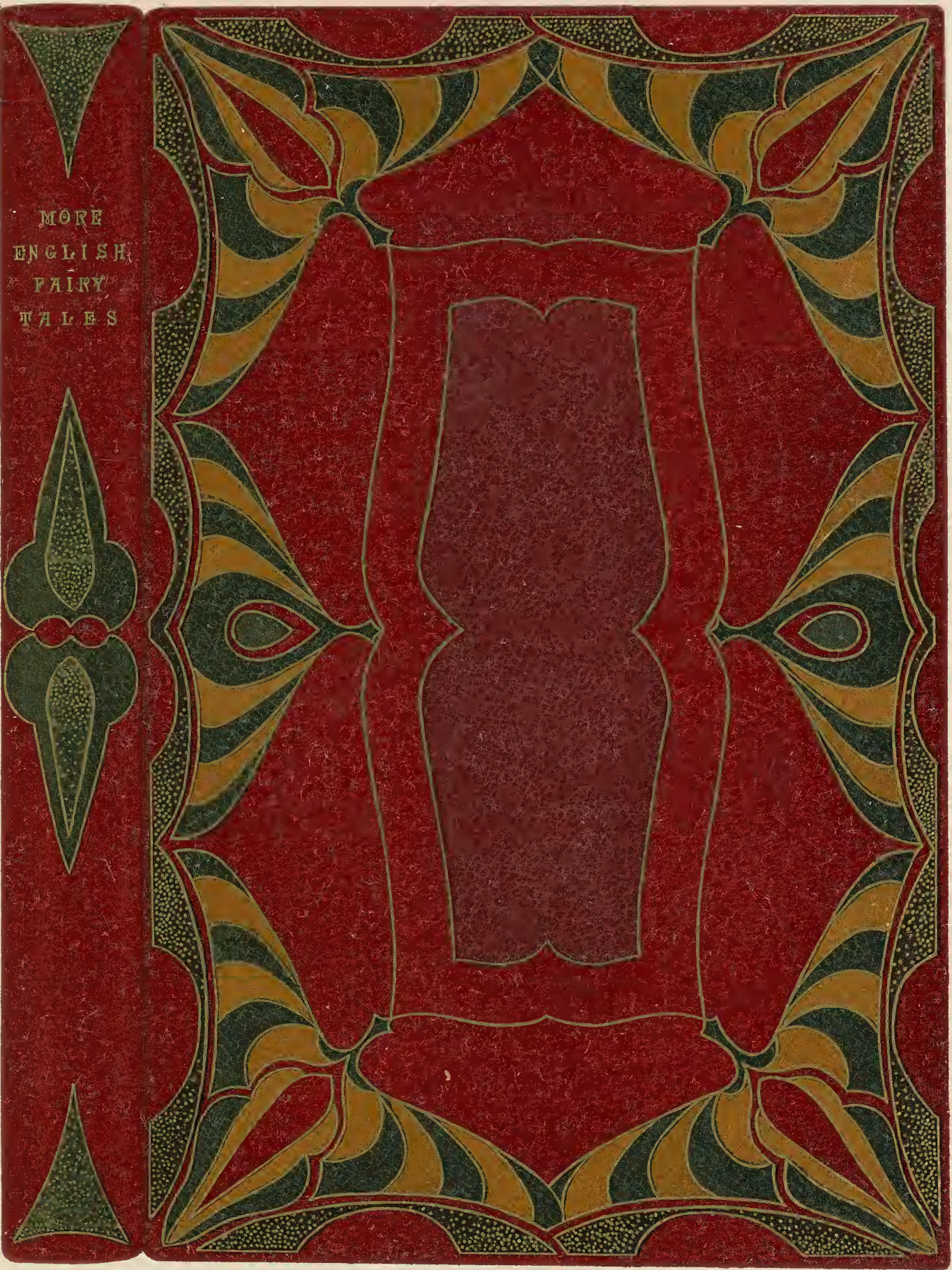
No. 20

**M**ORE ENGLISH FAIRY TALES. Edited by Joseph Jacobs, illustrations by John D. Batten, printed on Japan vellum, 1874. 8vo, scarlet morocco, centre panels of dark red morocco, border design of conventionalised butterflies, in 198 green and yellow inlays; scarlet morocco doublures, with gold-tooled butterfly design; vellum fly-leaves, uncut, top edges gilt.

Designed and Executed by  
Miss Helen Schofield

Size 10 × 6½

MORE  
ENGLISH  
FAIRY  
TALES







## Guild of Women-Binders

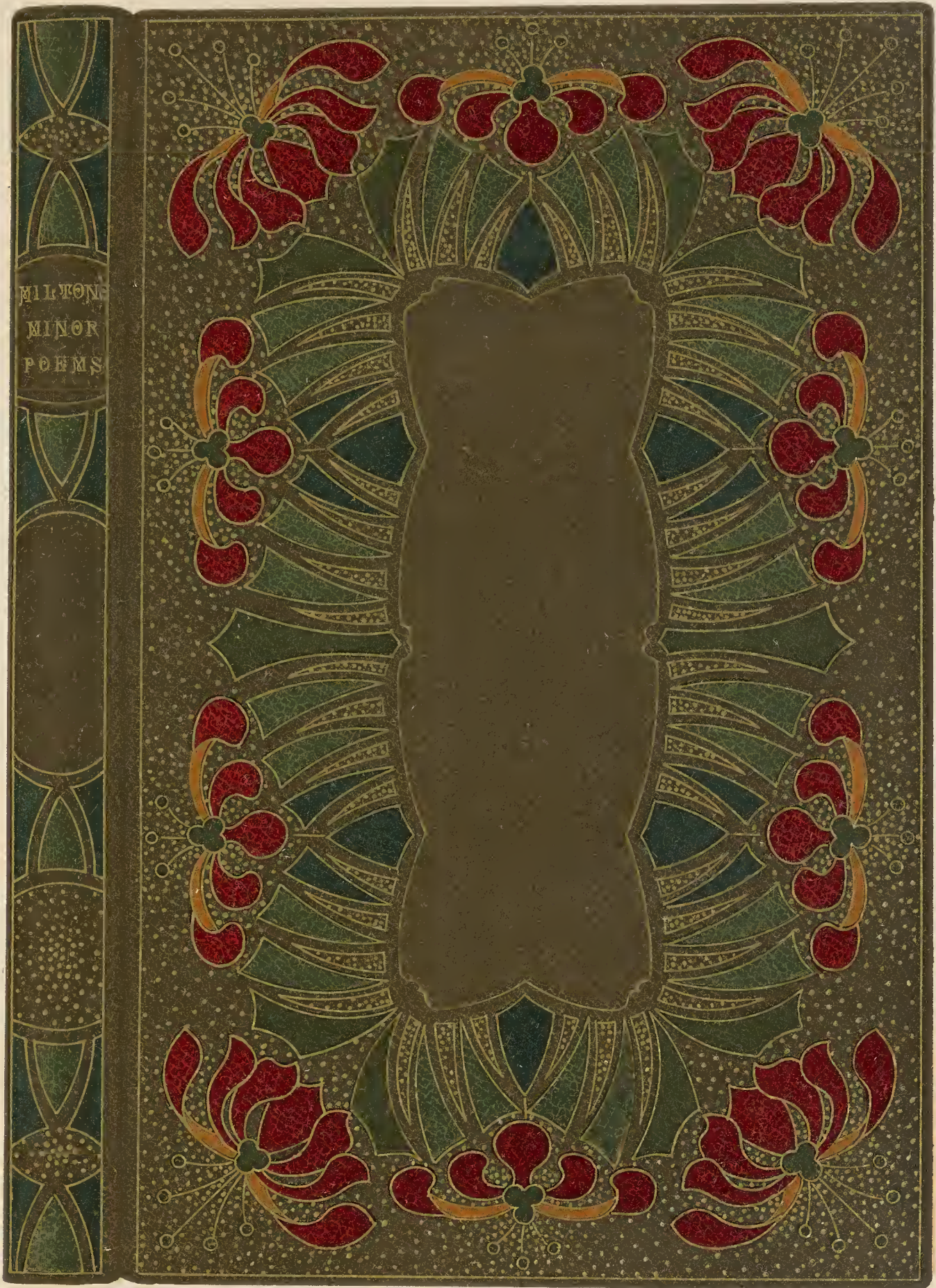
No. 21

**M**ILTON (JOHN) MINOR POEMS. Printed on Japan vellum, illustrations by Garth Jones, 1898. Post 8vo, olive-green morocco, inlaid honeysuckle design, in 330 pieces of red, green and yellow leather; morocco doublures, with gold-tooled design; vellum fly-leaves, uncut, top edges gilt.

Designed and Executed by  
Miss Florence de Rheims

Size  $8\frac{3}{4} \times 5\frac{3}{4}$

MILTON  
MINOR  
POEMS









## Guild of Women-Binders

No. 22

**M**USSET (ALFRED DE) LA MOUCHE. Etchings by Lalauze, 1892.  
8vo, red morocco, with 48 inlaid green tulips; red and green morocco doublures, with 92 inlaid yellow water-lilies: vellum fly-leaves, uncut, top edges gilt.

Designed and Worked by  
Miss Constance Karlake

Size  $9\frac{1}{2} \times 5\frac{1}{2}$

\* \* This volume was purchased by His Majesty the King.

17  
MUCH







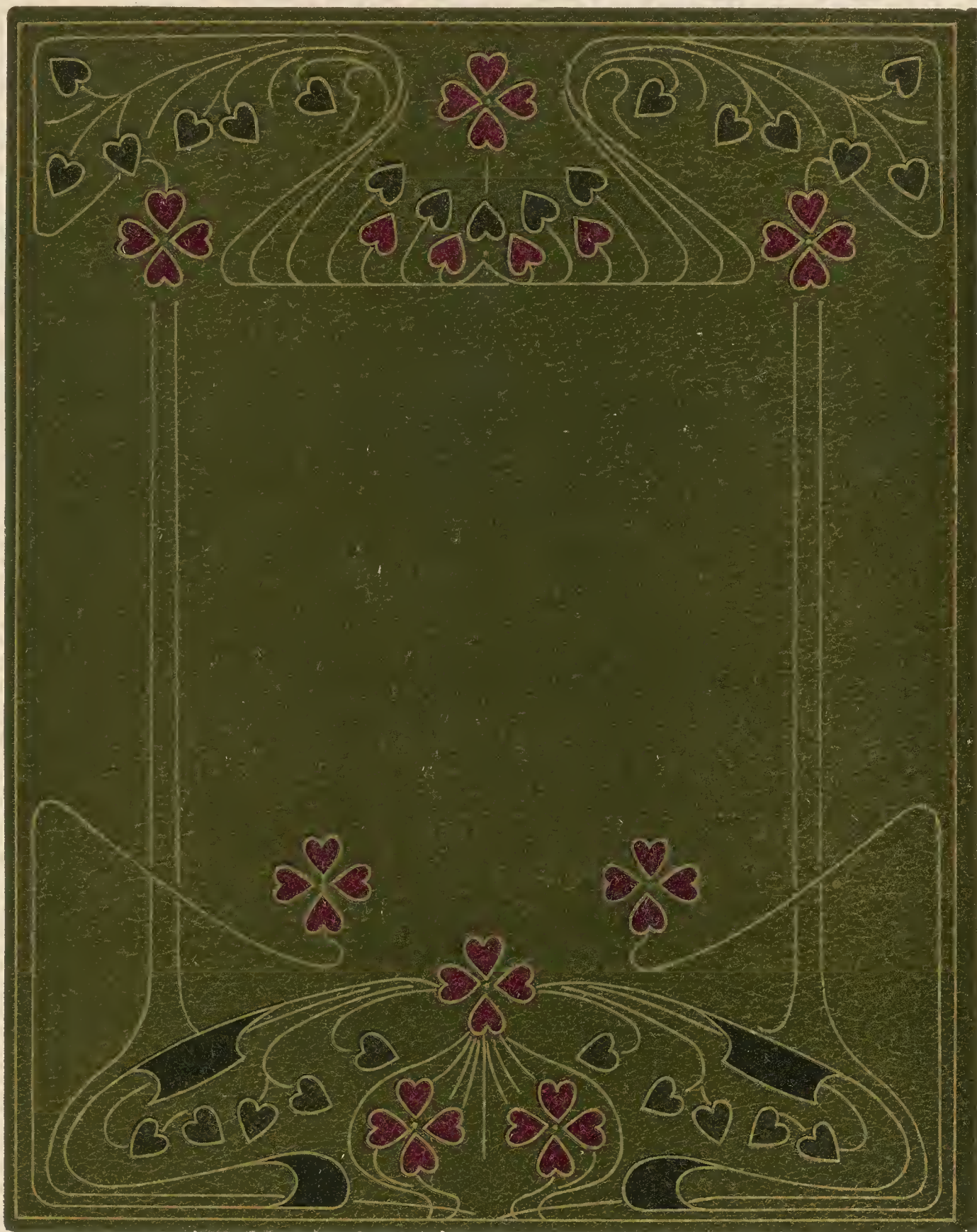
## Guild of Women-Binders

No. 23

**K**EATS (JOHN) SONNETS. With 56 woodcut initials, 300 copies privately printed, *Edinburgh*, 1899. Small 4to, dark brown morocco ; green morocco doublures, with 126 inlaid leaves (see plate) ; vellum fly-leaves, gilt edges.

Designed and Worked by  
Miss Florence de Rheims

Size  $8\frac{1}{8} \times 6\frac{3}{4}$









## Guild of Women-Binders

No. 24

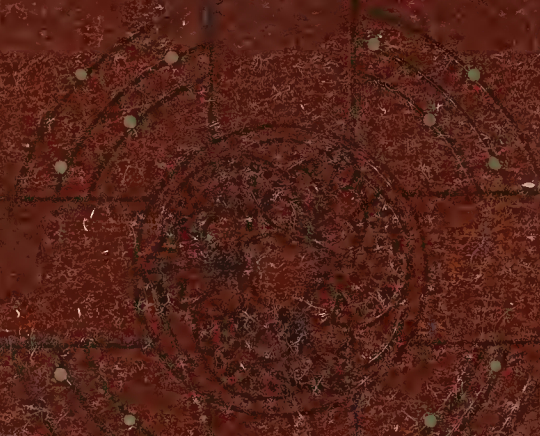
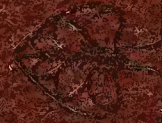
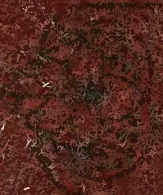
**B**OOK OF COMMON PRAYER. 1900. 12mo, Niger morocco, blind-tooled, gilt edges.

Designed and Worked by  
Miss Gertrude Stiles

Size 6 × 3½

\* \* \* Included as an example of an extremely simple but very effective design.

BOOK  
OF  
COMMON  
PRAYER







## Guild of Women-Binders

No. 25

**G**AUTIER (THÉOPHILE) LA MILLE ET DEUXIÈME NUIT. Etchings by Lalauze, *Paris*, 1898. 8vo, yellow morocco, inlaid maroon and green arabesques on sides and back; brown morocco doublures, with borders of peacocks' feathers, in 168 green, blue, yellow and olive morocco inlays (see plate); vellum fly-leaves, uncut, top edges gilt.

Designer  
Miss Constance Karlake

Executed by  
Miss Florence de Rheims

Size  $9\frac{1}{2} \times 6\frac{1}{4}$









## Guild of Women-Binders

No. 26

**I**NDIAN FAIRY TALES. Edited by Joseph Jacobs. Printed on vellum, illustrations by John D. Batten, 1892. 8vo, red morocco, inlaid floral design, consisting of 250 pieces of green, blue, red and yellow leather; olive-green morocco doublures, with gold-tooled border; vellum fly-leaves, uncut, top edges gilt.

Designed and Executed by  
Miss Lilian Overton

Size 10 × 6½







# Guild of Women-Binders

No. 27

**V**OLTAIRE (F. M. A. DE) CANDIDE. Translated from the French.  
Printed on Japan vellum, vignettes, 1898. Royal 8vo, dark blue morocco, vellum doublures, uncut, top edges gilt.

Designer  
Mr. George F. Craggs

Worker  
Mrs. Francis Knight

Size 11 × 7 $\frac{3}{4}$

\* \* This volume was purchased by His Majesty the King.

CANDIDE  
VOLTAIRE









## Guild of Women-Binders

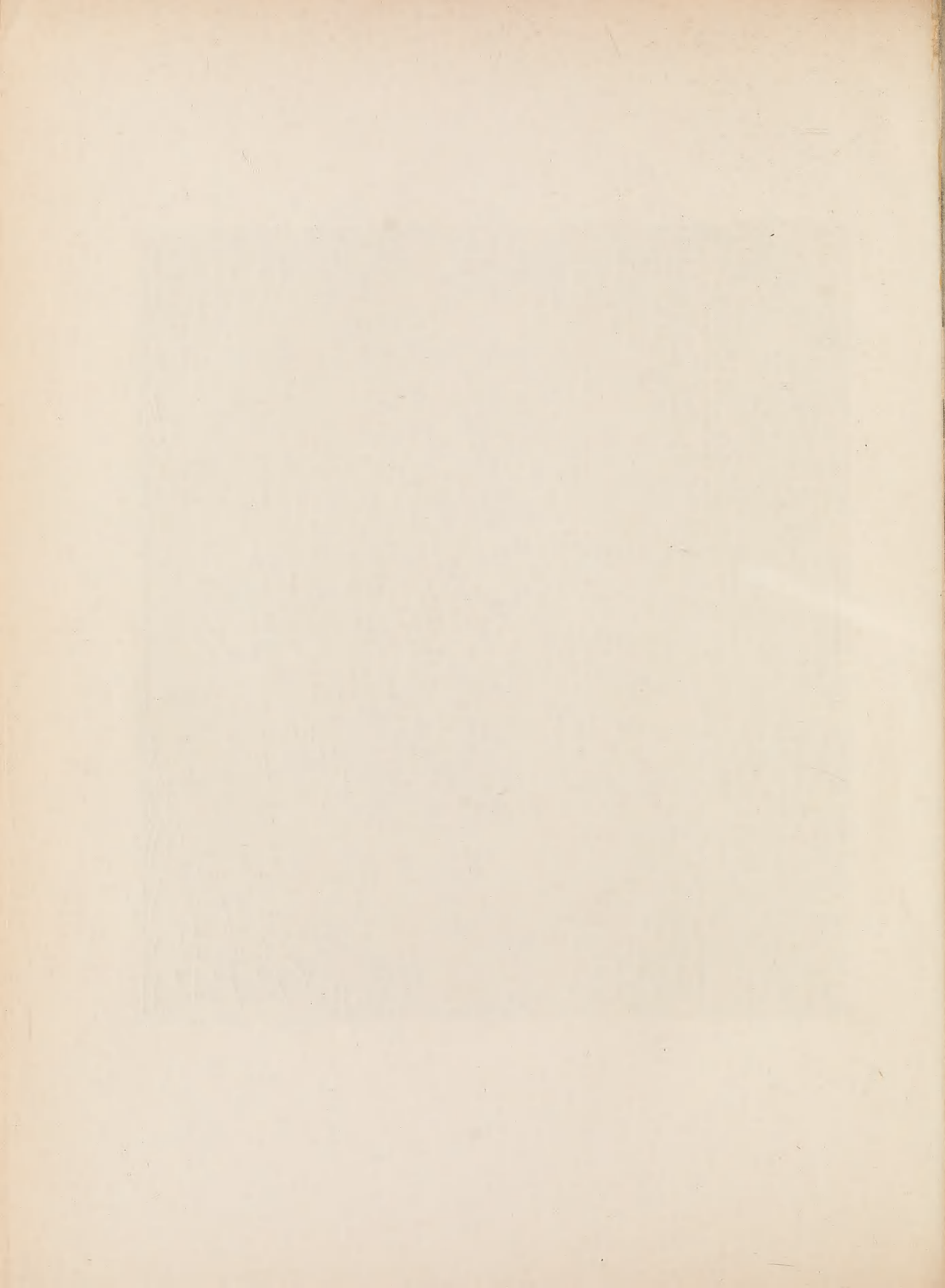
No. 28

**M**ATTHEWS (BRANDER) BOOKBINDINGS OLD AND NEW, Notes of a Book-Lover, with an Account of the Grolier Club, *New York*, plates, 1896. Square post 8vo, red morocco, with 205 inlaid hearts, in varying shades of green leather; painted vellum doublures, with 44 coloured inlays on red morocco borders; vellum fly-leaves, uncut, top edges gilt.

Designed and Worked by  
Miss Edith de Rheims

Size  $7\frac{1}{2} \times 5\frac{1}{2}$







## Guild of Women-Binders

No. 29

**B**ROWNING (ROBERT) PIPPA PASSES, a Drama. Printed on Japan vellum, illustrations by Leslie Brook, 1898. Small 4to, brown morocco, lettered in single dots, brown morocco doublures, with 64 inlaid heliotrope and white flowers (see plate); vellum end-leaves, uncut, top edges gilt.

Designed and Worked by  
Miss Edith de Rheims

Size 9 × 6  $\frac{3}{4}$









## Guild of Women-Binders

No. 30

**C**ELTIC FAIRY Tales. Edited by Joseph Jacobs. Printed on Japan vellum, illustrations by John D. Batten, 1892. 8vo, green morocco, inlaid design of dragon-flies and butterflies, in 148 pieces of red, brown, and blue leather; green morocco doublures, with Celtic borders; vellum fly-leaves, uncut, top edges gilt and tooled with a dragon-fly.

Designed and Executed by  
Miss Edith de Rheims

Size  $9\frac{7}{8} \times 6\frac{1}{4}$

OUR  
FAIRY  
TALES







## Guild of Women-Binders

No. 31

**M**ORE CELTIC FAIRY TALES. Edited by Joseph Jacobs. Printed on Japan vellum, illustrations by John D. Batten, 1894. 8vo, cobalt-blue morocco, inlaid design, consisting of 390 pieces of green, blue, red and yellow leather; blue morocco doublures, with elaborate shamrock design and 36 small coloured inlays; vellum fly-leaves, uncut, top edges gilt.

Adapted from a Moresque design and Executed by  
Miss Florence de Rheims

Size  $9\frac{3}{4} \times 6\frac{1}{4}$



MORE  
BELTIC  
FAIRY  
TALES







## Guild of Women-Binders

No. 32

**K**EATS (JOHN) POEMS. Printed on Japan vellum, illustrations by R. Anning Bell, 1897. Crown 8vo, Niger morocco, embossed with a dolphin design; tooled Niger morocco doublures; vellum fly-leaves, uncut, top edges gilt.

Designed and Worked by  
Miss Mary Downing

Size  $8\frac{1}{4} \times 5\frac{1}{4}$







## Guild of Women-Binders

No. 33

**T**ENNYSON (LORD) POEMS. Illustrations by Millais, &c., 1859.  
Square 8vo, red morocco, 17 blue inlays and 81 inlaid red and blue flowers ; dark blue morocco doublures, with gold-tooled design ; vellum fly-leaves, gilt edges.

Designed and Worked by  
Miss Lilian Overton

Size 9 × 6

\* \* This volume was purchased by His Majesty the King.



HENNYSON'S  
POEMS









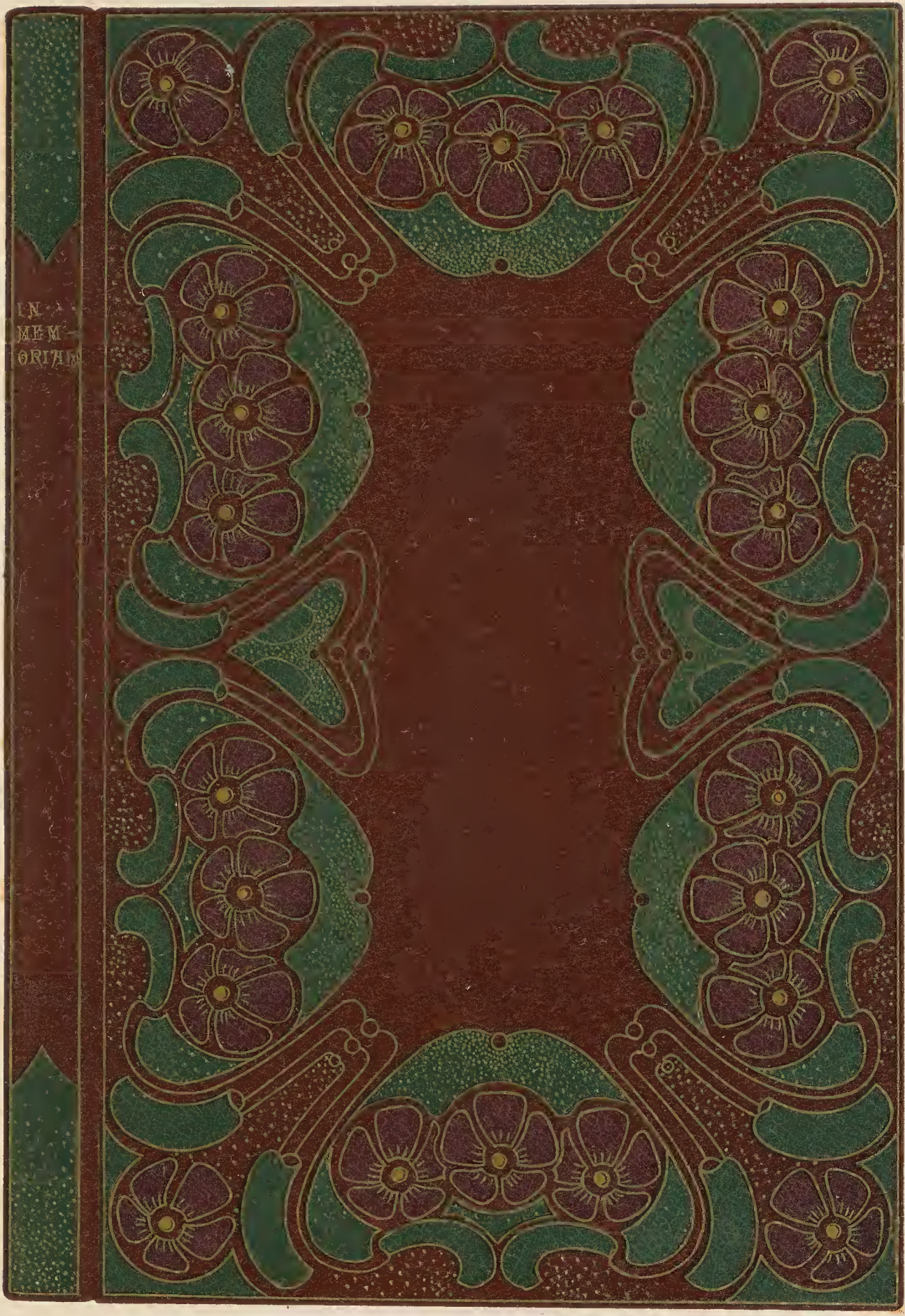
## Guild of Women-Binders

No. 34

TENNYSON (LORD) IN MEMORIAM. Rubricated initials by Blanche McManus, *New York*, 1900. 8vo, brown morocco, floreated border design, with 422 heliotrope, green and red inlays; olive morocco doublures, with 104 inlaid red flowers and 28 inlaid rings, in all 554 inlays; vellum fly-leaves, uncut, top edges gilt.

Designed and Executed by  
Miss Florence de Rheims

Size  $9\frac{1}{2} \times 6$



IN  
MEM-  
ORIAM





## Guild of Women-Binders

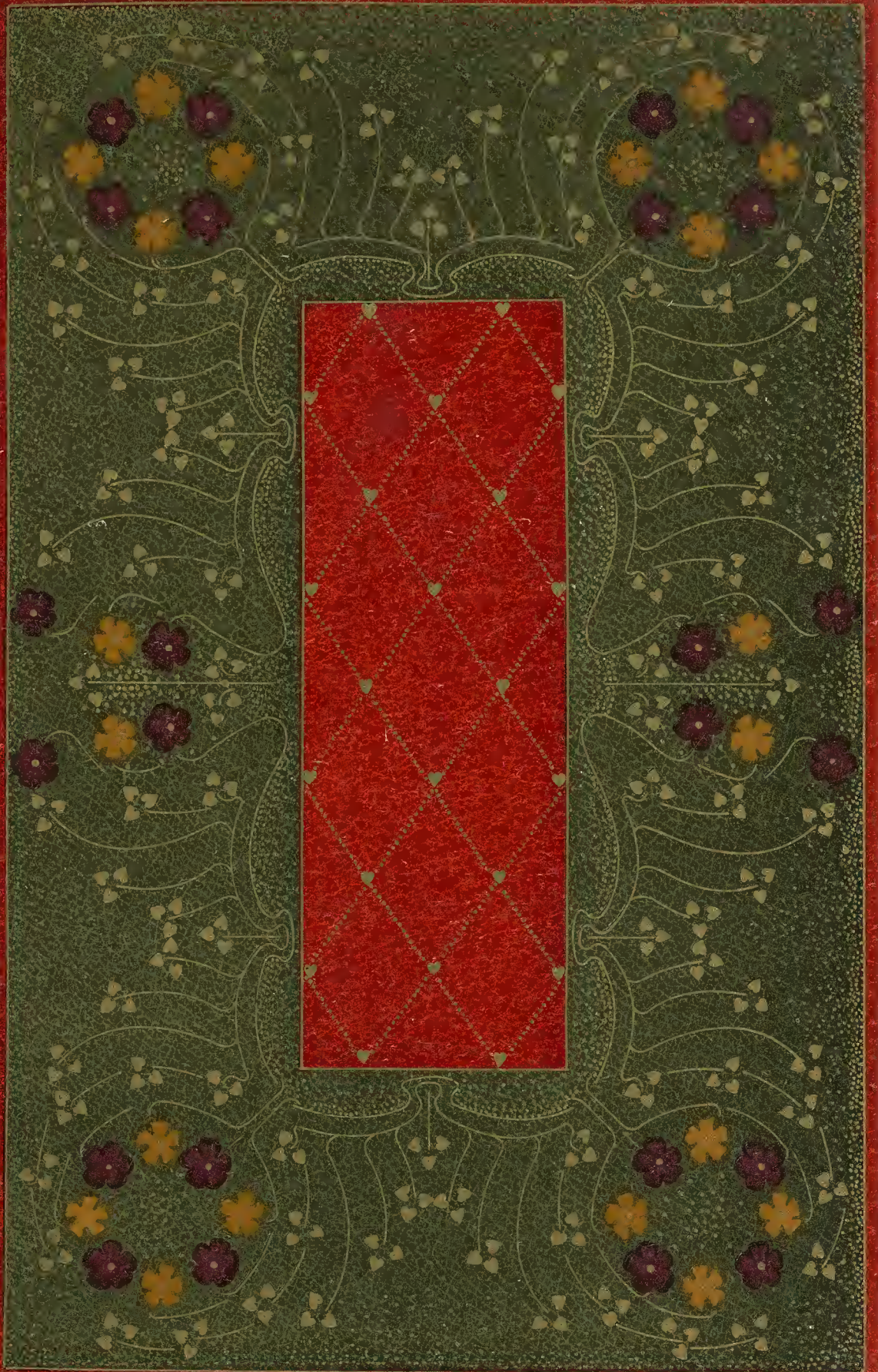
No. 35

**M**ORE ENGLISH FAIRY TALES. Edited by Joseph Jacobs. Printed on Japan vellum, illustrations by John D. Batten, 1894. 8vo, scarlet morocco, the sides covered with a dark green inlay, and 102 inlaid blind-tooled flowers, in purple, yellow and green; dark green morocco doublures, with elaborate gold-tooled red morocco border; vellum fly-leaves, uncut, top edges gilt.

Designed and Worked by  
Miss Lilian Overton

Size 10 × 6½

MORE  
ENGLISH  
FAIRY  
TALES









## Guild of Women-Binders

No. 36

**I**NDIAN FAIRY TALES. Edited by Joseph Jacobs. Printed on Japan vellum, illustrations by John D. Batten, 1892. 8vo, red morocco, cobra design, inlaid in green and yellow ; dark green morocco doublures, with red morocco borders and 112 dark blue inlaid flowers (see plate) ; vellum fly-leaves, uncut, top edges gilt.

Designed and Worked by  
Miss Edith de Rheims

Size 10 × 6½







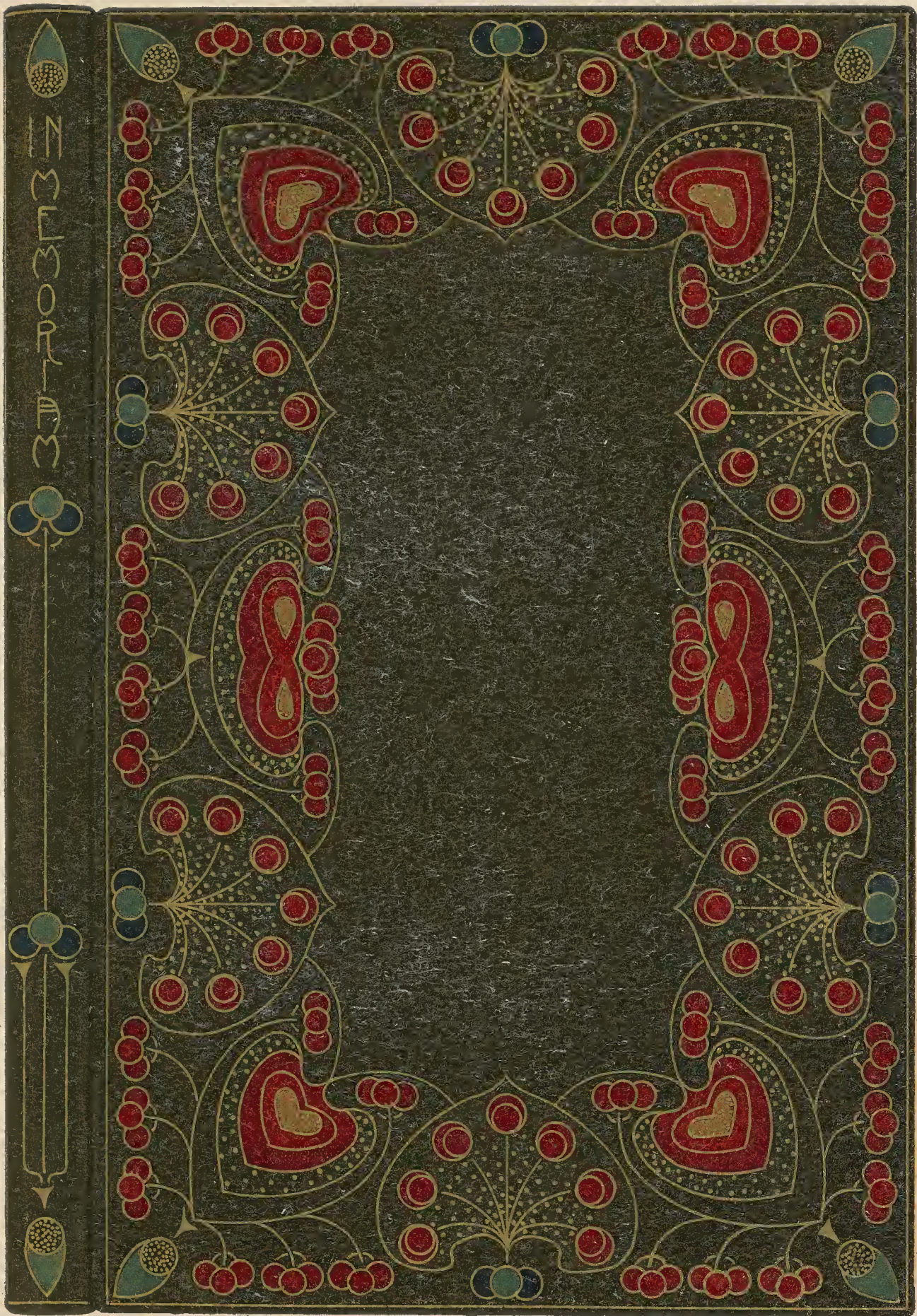
## Guild of Women-Binders

No. 37

**T**ENNYSON (LORD) IN MEMORIAM. Rubricated initials by Blanche McManus, *New York*, 1900. 8vo, dark green morocco, floreated border design, consisting of 373 inlays in scarlet, red, white, and dark and light blue; brown morocco doublures, with gold-tooled and inlaid design; vellum fly-leaves, uncut, top edges gilt.

Designed and Worked by  
Miss Edith de Rheims

Size 9 $\frac{5}{8}$  × 6









## Guild of Women-Binders

No. 38

**B**ROWNING (ROBERT) PIPPA PASSES, a Drama. Printed on Japan vellum, illustrations by Leslie Brooke, 1898. Small 4to, dark red morocco, floral design, comprised of 100 blue and green inlays; gold-tooled green calf doublures, vellum fly-leaves, uncut, top edges gilt.

Designed and Executed by  
Miss Muriel T. Driffield

Size 9 × 7

DEBRA DEWOLFE







# Guild of Women-Binders

No. 39

**B**ROWNING (ROBERT) POEMS. Printed on Japan vellum, illustrations by Byam Shaw, 1897. 8vo, dark brown morocco, floral design, with 165 red and green inlays; gold-tooled brown morocco doublures; vellum fly-leaves, uncut, top edges gilt.

Designed and Worked by  
Miss Muriel T. Driffield

Size  $8\frac{5}{8} \times 5\frac{1}{4}$



ПРОЗЫ ЗОСИ ПОЛЫСЯ







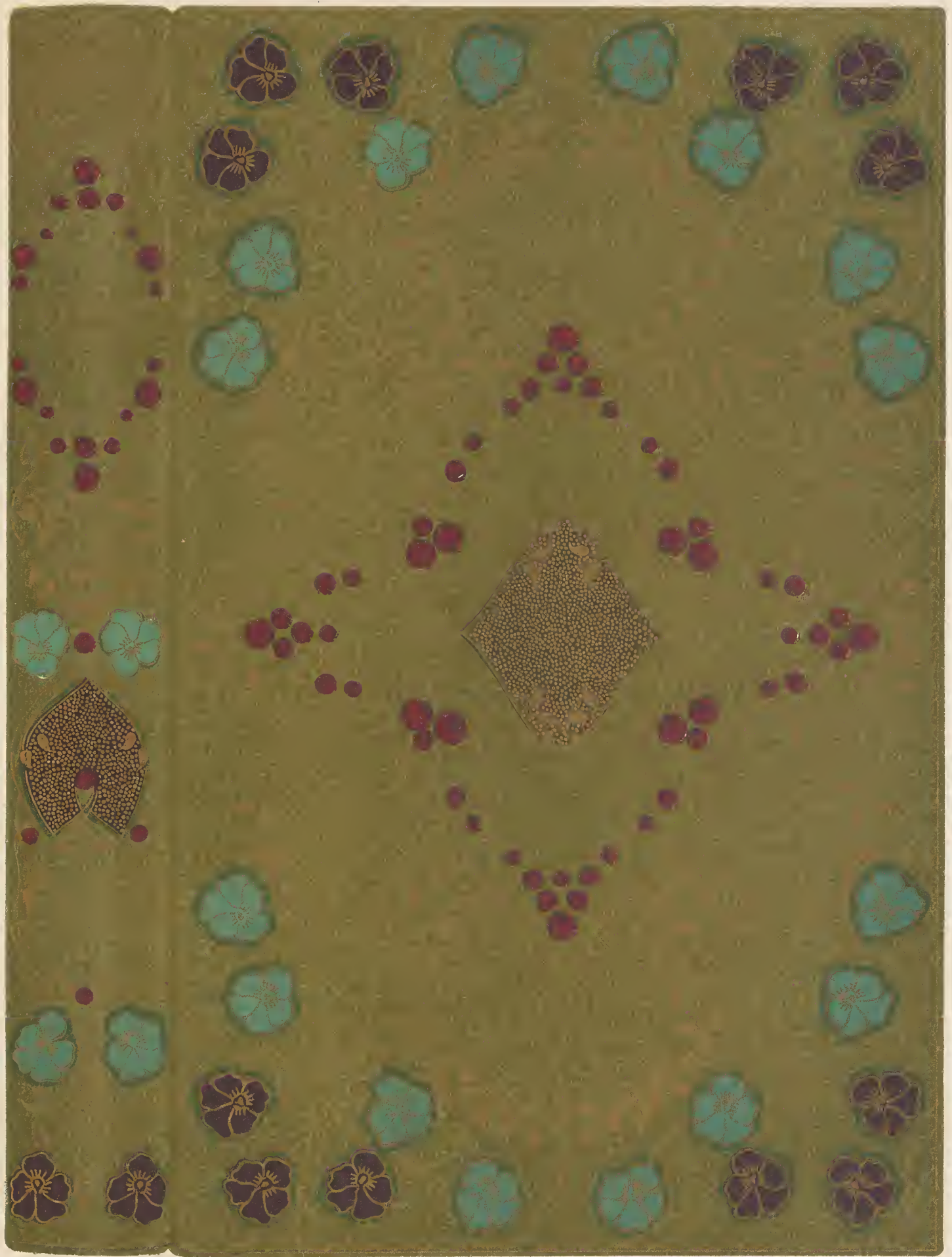
## The Hampstead Bindery

No. 40

**K**EATS (JOHN) POEMS. Printed on Japan vellum, illustrations by R. Anning Bell, 1897. 8vo, bright green morocco, 187 inlaid pansies and berries ; green morocco doublures, with 112 inlaid red and brown berries ; vellum fly-leaves, uncut, top edges gilt.

Designed and Worked by  
P. A. Savoldelli

Size  $8\frac{3}{4} \times 5\frac{1}{2}$







# The Hampstead Bindery

No. 41

**R**EPRODUCTION of the *doublure* of *Keats' Poems*  
See plate 40.









# The Hampstead Bindery

No. 42

STEVENSON (ROBERT LOUIS) FATHER DAMIEN, an Open Letter.  
Printed on Japan vellum, *Oxford*, 1901. Square 12mo, brown morocco, 84 small inlays of dark maroon leather; brown morocco doublures, with 24 white and turquoise-blue inlays; vellum fly-leaves, uncut, top edges gilt.

Designed and Worked by  
P. A. Savoldelli

Size  $5\frac{5}{8} \times 4\frac{3}{8}$

\* \* \* This volume constitutes an entirely new departure in bookbinding. With the exception of the tiny leaves on the *doublures* the whole of the gold work of the elaborate decoration has been executed with a common needle, such as is used for ordinary household purposes. The result is an air of extreme delicacy and refinement, unobtainable from the customary tools, and when the cover is moved about in the light changing effects are produced as with "shot" silk. It is the first cover ever worked in this manner.







## The Hampstead Bindery

No. 43

**D**UBOIS (HENRI PÈNE) FOUR PRIVATE LIBRARIES OF NEW YORK,  
a Contribution to the History of Bibliophilism in America;  
Preface by Octave Uzanne. Printed on Japan vellum, plates, *New  
York*, 1892. 8vo, red morocco, gold-tooled border design, with 58 inlaid  
green and blue flowers; sage-green morocco doublures, with 48 inlaid  
green flowers (see plate); vellum fly-leaves, uncut, top edges gilt.

Designed and Worked by  
Harold Karslake

Size  $9\frac{1}{4} \times 6$









## The Hampstead Bindery

No. 44

**M**ORE ENGLISH FAIRY TALES. Edited by Joseph Jacobs. Printed on Japan vellum, illustrations by John D. Batten, 1894. 8vo, brown morocco, 43 inlaid blind-tooled flowers, and 294 inlaid blind-tooled leaves; vellum doublures with borders, containing 40 inlaid flowers and 152 inlaid leaves; in all 529 inlays; vellum fly-leaves, uncut, top edges gilt.

Designed and Worked by  
Harold Karlake

Size 10 × 6½



MORE  
ENGLISH  
BERRY TABLE





## The Hampstead Bindery

No. 45

**I**NDIAN FAIRY TALES. Edited by Joseph Jacobs. Printed on Japan vellum, illustrations by John D. Batten, 1892. 8vo, scarlet morocco, covered with an inlaid fanciful design in 217 separate pieces of blue, green, pink, white, yellow and maroon leathers; olive-green morocco doublures, covered with a gold tooled design; the top edges gilt and tooled.

Designed and Worked by  
P. A. Savoldelli

Size  $9\frac{1}{8} \times 6\frac{3}{8}$









## The Hampstead Bindery

No. 46

**K**EATS (JOHN) POEMS. Printed on Japan vellum, illustrations by R. Anning Bell, 1897. Crown 8vo, green morocco, inlaid floral design ; vellum doublures, with gold-tooled green morocco doublures (see plate) ; vellum fly-leaves, uncut, top edges gilt.

Designed and Worked by  
P. A. Savoldelli

Size  $8\frac{3}{4} \times 5\frac{1}{2}$







## The Hampstead Bindery

No. 47

**M**ORE ENGLISH FAIRY TALES. Edited by Joseph Jacobs. Printed on Japan vellum, illustrations by John D. Batten, 1894. 8vo, crimson morocco, gold-dotted design, with 8 inlaid peacocks' feathers; crimson morocco doublures, with 84 inlaid peacocks' feathers (see plate); vellum fly-leaves, uncut, top edges gilt.

Designed and Worked by  
Harold Karlake

Size  $9\frac{7}{8} \times 5\frac{1}{4}$









# The Hampstead Bindery

No. 48

**S**KELTON (SIR JOHN) CHARLES I. Printed on Japan vellum, portraits and plates, *Goupil*, 1898. 4to, dark blue morocco, 69 inlaid flowers and 456 inlaid leaves; blue morocco doublures, with background of blind-tooled rings; vellum fly-leaves, uncut, top edges gilt.

Designed and Worked by

P. A. Savoldelli

Size  $12\frac{3}{4} \times 10$

\* \* \* The blind-tooled rings as a background are a most effective innovation. The apparent result is the alteration of the texture of the leather, hardening and rendering it exceedingly durable, and throwing the polished portion of the surface into greater relief.

KING  
CHARLES  
I.







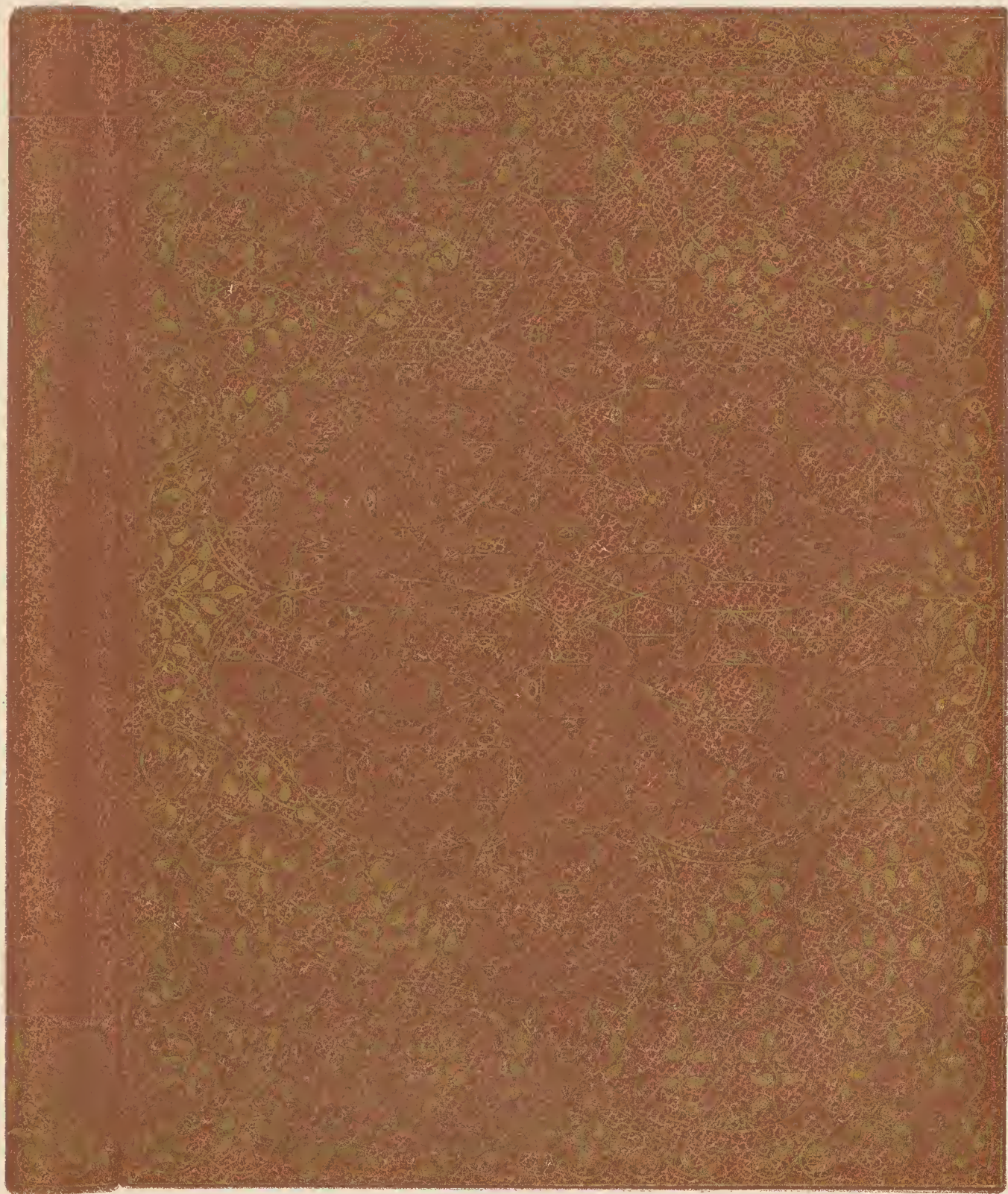
## The Hampstead Bindery

No. 49

COWPER (WILLIAM) DIVERTING HISTORY OF JOHN GILPIN.  
Printed on vellum, illustrations by C. E. Brock, 1898. Square  
post 8vo, pink morocco, gold-tooled Byzantine design ; vellum doublures,  
vellum fly-leaves, gilt edges.

Designed and Worked by  
P. A. Savoldelli

Size  $8\frac{1}{8} \times 6\frac{3}{8}$









# The Hampstead Bindery

No. 50

**S**KELTON (SIR JOHN) CHARLES I. Printed on Japan vellum, portraits and plates, 1898. 4to, maroon morocco, covered with a mosaic representing coloured marbles, consisting of 465 inlays of red, green, cream and blue leather; maroon morocco doublures, with 44 inlaid flowers in dark red, bright red, pink and white leather, in the Italian style, known as "Scherzi di penna"; vellum fly-leaves, uncut, top edges gilt.

Designed and Worked by  
P. A. Savoldelli

Size  $12\frac{3}{4} \times 9\frac{3}{4}$



CHAR  
LES I

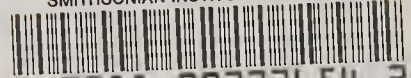








SMITHSONIAN INSTITUTION LIBRARIES



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The bindings of to-morrow.